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DESCRIPTION
OF THE COLLECTION OF
ANCIENT MARBLES
IN
THE BRITISH MUSEUM;
WITH ENGRAVINGS.

PART IX.



LONDON:

PRINTED BY W. NICOL, 60, PALL-MALL.

SOLD AT THE BRITISH MUSEUM; BY LONGMAN AND CO.; PAYNE AND FOSS;
AND W. PICKERING.

MDCCCLXII.

London, Published August 1841, by the Trustees of the British Museum.

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H. Greville del.

W. Chevalier sculp.

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BIBLIOTHECA
REGIA
MONACENSIS.

ADVERTISEMENT.

IN the present volume are described various miscellaneous objects which were brought from Greece by the Earl of Elgin, and which are not in any way connected with the Parthenon.

All the drawings were made by Mr. Corbould, with a fidelity and taste with which the Public have been made so well acquainted in the former volumes of this work, that there is no need of eulogium or remark. However creditable may have been the engravings of the preceding volumes, the Plates in this Part will shew that this art has maintained, at least, its former excellence. To his Colleagues Mr. Birch and Mr. Newton the Author is indebted for much valuable assistance.

EDWARD HAWKINS.

The vignette in the title page represents a large marble vase, together with the bronze urn which was inclosed within it. The marble vase is of an oval form, with a circular foot ; it is rather roughly hewn, and retains all the marks of the tools by which it was wrought, having been formed only for the better preservation of the more valuable vessel which was within it, and the interesting relics which it contained. It had a cover of the same materials, which was broken, and the fragments are represented lying near it on the ground. The Bronze urn is of a somewhat semi-globular form, without any foot or pedestal, very richly and elegantly worked ; when discovered, it contained a quantity of burnt bones, a small vase of alabaster, and a wreath of myrtle in gold. These objects were discovered in a tumulus at the side of the road that leads from Port Piræus to the Salaminian ferry and Eleusis ; but there was not any inscription to record whose ashes were here deposited ; nor were any other objects to be distinguished, which could intimate the rank or character of the deceased, or the period of interment.

The marble vase is 2 f. $1\frac{1}{2}$ in. high, 2 f. $3\frac{1}{2}$ in. wide.

The bronze urn is 1 f. $0\frac{3}{4}$ in. high, 1 f. $5\frac{1}{2}$ in. wide.

CONTENTS.

Vignette in title page, a Bronze Urn and the Marble Vase in which it was preserved.

- Plate I. Statue of Bacchus.
- II. Statue of Cupid, front view.
- III. Statue of Cupid, back view.
- IV. Statue of Polyhymnia.
- V. Statue of Æsculapius.
- VI. Statue of a Canephora.
- VII—X. Frieze from Temple of Victory.
- XI. Sigeon Bas-relief.
- XII—XXI. Frieze and Metopes from Temple of Theseus.
- XXII—XXVI. Frieze from choragic monument of Lysicrates.
- XXVII. Sarcophagus, from Agrigentum.
- XXVIII. Bacchanalian rite.
- XXIX—XXX. Sepulchral stelæ.
- XXXI—XXXIII. Sepulchral vases.
- XXXIV—XXXIX. Sepulchral monuments, &c.
- XL. Sundries.
- XLI. Votive tablets.
- XLII. Amphoræ.
- XLIII. Sun dial, and Scarabæus.



H. Corbould del.

W.H. Watt sculp.

PLATE I

STATUE OF BACCHUS

[Height 6 f. 4½ in. One Sin. 22½. Rev. K. 111.]

Below the eastern end of the southern wall of the Acropolis is still visible a large semicircular excavation, which was evidently the site of a theatre. Stuart supposed it to have been the Odeium of Pericles, but Leake, with better reason, to have been the great Dionysiac theatre, or theatre of Bacchus; and in this opinion the learned in general concur, though some, as Visconti, Walpole, &c., still adhere to the suggestion of Stuart, that the great theatre of Bacchus was a little to the south west of the Propylæa. Just above the centre of the upper row of seats is a cavern, the mouth of which was decorated, in the year 330 before the Christian æra, with an architectural elevation in the form of a portico, dedicated, as we learn by an inscription still remaining in the middle of the architrave, by Thrasyllus, the son of Thrasyllus of Decoleia, a demos, or township of the tribe of Hippothoon, in honour of a victory obtained by himself and the sons of his wife at the games, when he was himself the *choregus* and bore the expense of the solemnities. Upon the top of this structure was placed the statue, which is the subject of the engraved plate, and upon plinths rising on either side of it are two inscriptions, carved about fifty years afterwards by *Antiochus*, son, or perhaps grandson, of the above Thrasyllus, commemorating two other victories, when he was himself *Agonothetes*, one obtained by the youth of the tribe of Hippothoon, the other by the men of the tribe of Pandion.

6 The first person who makes mention of this statue is *Wheler*.



W.H. Ware sculp.

London, Published August 1896, by the Trustees of the British Museum.

PLATE I.

STATUE OF BACCHUS.

[Height 6 f. 4½. in. Old No. 205. New No. 111.]

Below the eastern end of the southern wall of the Acropolis is still visible a large semicircular excavation, which was evidently the site of a theatre. Stuart supposed it to have been the Odeium of Pericles, but Leake, with better reason, to have been the great Dionysiac theatre, or theatre of Bacchus; and in this opinion the learned in general concur, though some, as Visconti, Walpole, &c., still adhere to the suggestion of Stuart, that the great theatre of Bacchus was a little to the south west of the Propylæa. Just above the centre of the upper row of seats is a cavern, the mouth of which was decorated, in the year 320 before the Christian æra, with an architectural elevation in the form of a portico, dedicated, as we learn by an inscription still remaining in the middle of the architrave, by Thrasyllus, the son of Thrasyllus of Deceleia, a demos or township of the tribe of Hippothoon, in honour of a victory obtained by himself and the men of his tribe at the games, when he was himself the choragus and bore the expense of the solemnities. Upon the top of this choragic monument was placed the statue, which is the subject of the present plate, and upon plinths rising on either side of it are two inscriptions, carved about fifty years afterwards by order of Thrasyllus, son, or perhaps grandson, of the above Thrasyllus, commemorating two other victories, when he was himself Agonothetes; one obtained by the youth of the tribe of Hippothoon, the other by the men of the tribe of Pandion.

- 6 The first person who makes mention of this statue is Wheler,

who with Dr. Spon, visited Athens at the beginning of the year 1676, and gives the following account. "We went to see a little church, called Panagia Spiliotissa, or our Lady of the Grotto. For it is but a grotto, hewn out of the rock, on which the castle standeth: But it is adorned with three marble pilasters of the Corinthian order, sustaining an architrave of the same; above which are three steps; and above that in the middle, mounted upon two or three steps more, is a sedent figure, cloathed but without a head."¹ This short account is accompanied by a rude engraving, in which the statue is represented, but on so small a scale, that perfect reliance cannot be placed upon its accuracy; otherwise, from it, and from Wheler's silence respecting any other mutilations than the loss of the head, we should be led to believe that in his days the arms still remained attached to the figure.

In the year 1752, Stuart and Revett were at Athens, and then the arms as well as the head were wanting, and the statue, still occupying its original position at the top of the monument, was very much in the same state as that in which we now behold it. The head had been originally of a separate piece of marble; the arms also were of separate pieces, and, as we may perceive from the holes still remaining, were morticed into the body; this practice, which must frequently have occasioned the loss of such parts, was by no means unusual in ancient sculptures, especially when of large dimensions; this partly arose from the difficulty of procuring masses of marble of a good quality, sufficiently large for the purpose; and the finer blocks were appropriated to the fleshy parts of the statues, while the less valuable portions were devoted to the representations of the drapery. Several instances of this practice are apparent in statues preserved to these days; that exquisite statue, the Towneley Venus, consists of two pieces; that "of which the body is composed, is of a lighter

A Journey into Greece by George Wheler, Esq., in company with Dr. Spon of Lyons, Book V. p. 368.

colour, than that of which the drapery is formed, and the beautiful effect produced by this contrast proves that it was not an accidental circumstance, but was the result of previous knowledge and skill in the artist."²

The figure we are now describing Stuart considered to be the statue of a female, and under that impression made the drawing which is engraved in his work, vol. ii. chap. iv. pl. vi. "I have ventured," he says, "to restore the head, since without it the reader would not so readily have formed a just idea of the elegance of this figure. May not the sculptor have intended by this statue to personify Decelia, the demos or town of the Choragus who dedicated the building? or perhaps the tribe of Hippothoontis, as Decelia was a demos belonging to that tribe? But in whatsoever manner this may be determined, it cannot be doubted but that a tripod was the prize obtained by Thrasyllus in this contest. It was of course dedicated by him with the accustomed solemnity, and fixed on some conspicuous part of this building. I am of opinion, that the tripod thus won was placed in the hands of the figure we are speaking of, and supported on her knee."

In 1765, Dr. Chandler visited Athens, and formed what may now be considered a correct opinion as to the title of the theatre over which he saw the choragic monument of Thrasyllus;³ and, as Pausanias mentions, that in the cavern or grotto above it was a tripod, with the images of Apollo and Diana represented in the act of destroying the children of Niobe, he supposed that "the figure over the grotto, which he, as well as Stuart, considered to be that of a female, was probably intended to represent that celebrated phantom; the idea of placing the statue there corresponding with her story, and being suggested both by the tripod, and by the tragedies, which were acted in the theatre, containing her unhappy catastrophe."⁴

² Description of Ancient Marbles in the Brit. Mus. Pt. i. pl. viii.

³ Athens, b. i. c. 21.

⁴ Chandler's Travels, vol. ii. p. 64.

Visconti informs us that others were of opinion that the figure represented Diana; and seems to think that, had the statue been that of a female, the conjecture would not have been unreasonable; as the skin of a lion with which it is clothed would be no improper dress for the Goddess of the chace, and as she was associated with her brother in the worship which was paid to him at Athens, especially upon choragic monuments like the one presented in this volume, plate XXXV. f. 2.

This fine statue was at length brought to England amongst the acquisitions of Lord Elgin at Athens, and a leisurely and accurate examination has led to more correct ideas respecting the sex and character which it presents. The form of the chest, and the general proportions of the figure, leave no doubt that the statue represents a male personage; and the character of the costume, together with the nature of the locality in which it was discovered, and the object with which it was erected, leave us little doubt that this personage was Bacchus. This deity frequently appears in female attire; in his infancy he was clothed like a little girl; from Cybele he received a female dress; and in female costume he is often represented upon ancient monuments. As the conqueror of India he is invested with large and ample robes, sweeping down to the ground, which have more the appearance of female than male habiliments; and as, in the mythology of the ancients, he was supposed to partake of the nature of both sexes, his costume may reasonably be expected to correspond with his equivocal character. Apollo, as well as Bacchus, is occasionally clothed in female attire, but there are features in the habiliments of the figure before us which limit its appropriation to Bacchus. The skin of the ferocious animal which covers his shoulders and breast is not characteristic of Apollo, but it is strictly so of Bacchus, and Visconti, to all these peculiarities, adds, as particularly remarkable, the broad belt which passes round his waist, and which exactly corresponds

with the characteristic of Bacchus noticed in the poems attributed to Orpheus.⁵

Εἶτα δ' ὑπερθε νεβρῆς χρύσειον ζωστήρα βαλέσθαι.
And round the Nebris bind the belt of gold.

This skin has been considered by Visconti and others as that of a lion, but the form is equally like that of a panther, and it is, besides, entirely devoid of the "shaggy honours of the mane." We do not recollect any figure of Bacchus clothed with the skin of a lion, and are therefore content to suppose that a panther's skin was here intended to be represented, as with such costume the attendants of Bacchus are very frequently decorated. The fine statue of this divinity in the collection of Mr. Hope affords an admirable specimen of the female attire, and of the broad belt passing round the body, and compressing the skin of the panther's head.

The festivals of Bacchus were distinguished by choruses of dance and song, and by the poetical contests which were held during their celebration; it is for this reason that choragic monuments are occasionally decorated with sculptures illustrative of the adventures of Bacchus, like that of Lysicrates, (see plates XXII. XXVI.) and a statue of that deity would be a suitable embellishment of this of Thrasyllus. The locality of the building upon which this statue was placed, the immediate neighbourhood of the great Dionysiac theatre, the scene of the victory it was intended to commemorate, render it probable that a statue so conspicuously placed would be that of the divinity who presided over the contests, in whose honour they were held, and to whom the whole district appears to have been consecrated.

The usual prize of the victor at the contests which took place in the great theatre of Bacchus was a tripod, dedicated with certain sacred rites and ceremonies to the patron deity; and

⁵ Visconti, Memoir on the Sculptures in the collection of the Earl of Elgin, p. 141.

"it cannot be doubted," says Stuart,⁶ "but that a tripod was the prize obtained by Thrasyllus in this contest. It was of course dedicated by him with the accustomed solemnity, and fixed on some conspicuous part of this building. I am of opinion, that the tripod thus won was placed in the hands of the figure we are speaking of and supported on her knee." Visconti upon this observes, "as there is no vestige of its insertion into the marble to confirm this opinion, I am rather disposed to believe that the consecrated tripod was placed within the grotto, which from this time was converted into a little temple."⁷ When Visconti saw this statue, it was probably placed above the level of his eye, and in some place not easily accessible, as he evidently had not seen the hole sunk in the lap of the figure, in which might have been placed the support of the tripod.

This statue has been very finely executed in a grand and noble style, the position is graceful and dignified, and the draperies are arranged with great breadth and simplicity. The habiliments consist of a chiton of ample dimensions, descending to the feet, and probably without sleeves; over this is the pallium, part of which is brought round to the front, and passes across the lap, where it is disposed in large rich folds; over the breast and shoulders are the spoils of a panther or tiger, one paw hanging in front of the left shoulder, and the head tightly pressed to the body by the broad belt which passes round the breast.

In the lap, on the left thigh, is a hole about six inches deep, five long, and one and a half wide, evidently made to support some object, probably of bronze, which the figure has held, and which Stuart supposed to have been the consecrated tripod. If so, we think it would have been placed precisely in the centre of the figure, and that it would have stood upright; but this could not have been the case with an object fixed in the

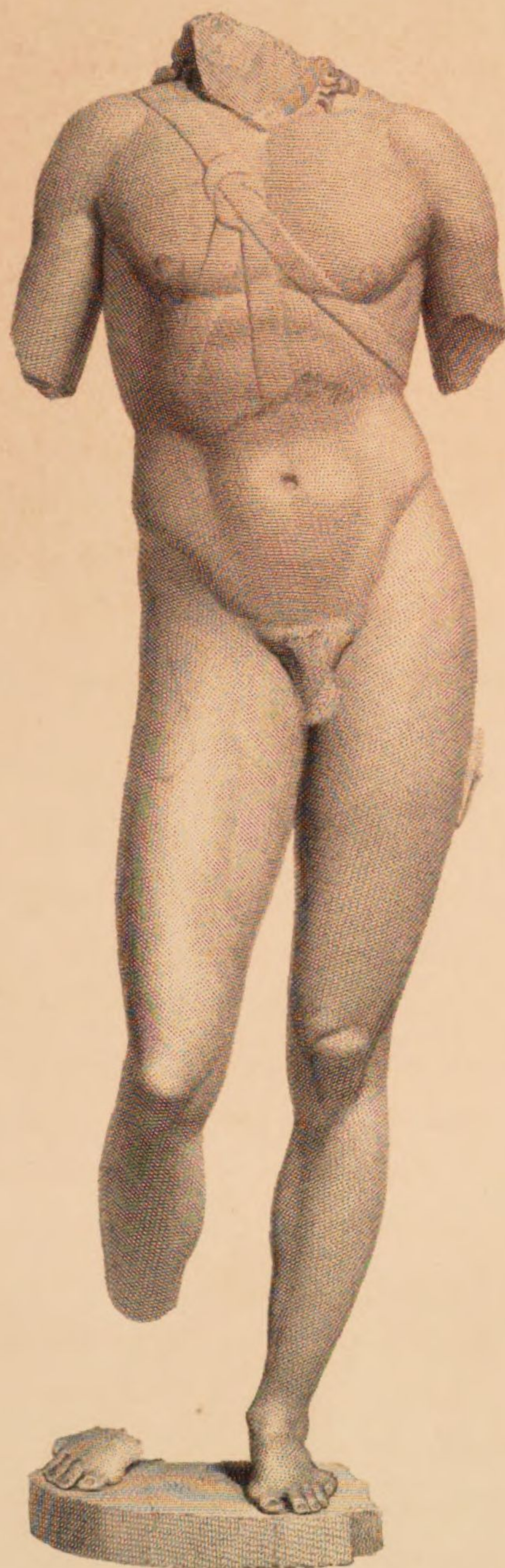
⁶ p. 34.

⁷ Memoir, p. 142.

hole we have mentioned, for it is exactly under the left breast, and slopes in the direction of the left shoulder, where, as may be seen in the engraving, is a rivet-hole; the object therefore, whatever it may have been, we believe to have been placed at the left side of the figure, and to have sloped towards the left shoulder. It may have been the thyrsus, held in the left hand, with the end supported on the lap; but the hole appears disproportionately large for its reception. We are more disposed to believe it may have been a lyre, though we are not aware of such an attribute appearing in the hands of Bacchus upon ancient monuments. There is, however, upon a vase from Nola in the British Museum, a bearded figure in a female habit playing upon a lyre, which may be considered some illustration of this statue of Bacchus; the figure has been deemed to be that of a female, but only, we think, on account of the dress, for the forms are certainly not feminine: and we are rather inclined to call it a Bacchus. Pausanias⁸ mentions a house dedicated to the Bacchus to whom was assigned the title of Melpomenos, for the same reason that Apollo was styled Musagetes.

It is exceedingly probable that a statue erected to Bacchus near the theatre dedicated to his name, and in commemoration of victory obtained in a musical contest, would represent him in his character of Melpomenos, and we have the testimony of Pausanias to the fact of his having been recognised in this character. The statue then before us we believe to be a representation of Bacchus Melpomenos, habited, after the manner of Apollo Musagetes, in female attire, and bearing in his hands a lyre.

⁸ Book i. c. ii.



H. Corbould del.

W. D. Taylor sculp.

PLATE II.

CUPID.

[Height 4 f. 4. in. Old No. 506. New No. 119.]

The statue here represented is of marble, of the size of life; it was brought to England by Lord Elgin, who discovered the fragments of which it is composed, during his excavations in the Acropolis at Athens, and it was put together some time after it had arrived within the walls of the Museum. It has unfortunately suffered much from mutilation; the head, the greater part of both arms, and the right ancle have disappeared; and it may be doubted whether the left foot originally belonged to this statue, for it is long, flat, and less ably sculptured than might be expected from the great excellence of the figure, nor does it appear that it could ever have been well set on to the leg; but the ancle is so much broken into fragments, some of which are missing, that the eye may easily be deceived. Though what remains of this statue is broken into many pieces, and though the surface has been damaged in some places, there is still very much to admire; the position is easy and graceful, the forms are elegant and beautiful, the anatomy is well understood, the frame-work of the body is clearly indicated without exaggeration, and the disposition of the muscles is sufficiently expressed to evince the knowledge of the artist, while all the softness and delicacy of the youthful form are entirely preserved. The whole fragment is an exquisite production, and, in its original un mutilated state, the figure must have been of surpassing beauty. The right fore arm must have been composed of a separate piece, or else repaired in early times,



PLATE II.

CUPID.

[Height 4 f. 4. in. Old No. 306. New No. 119.]

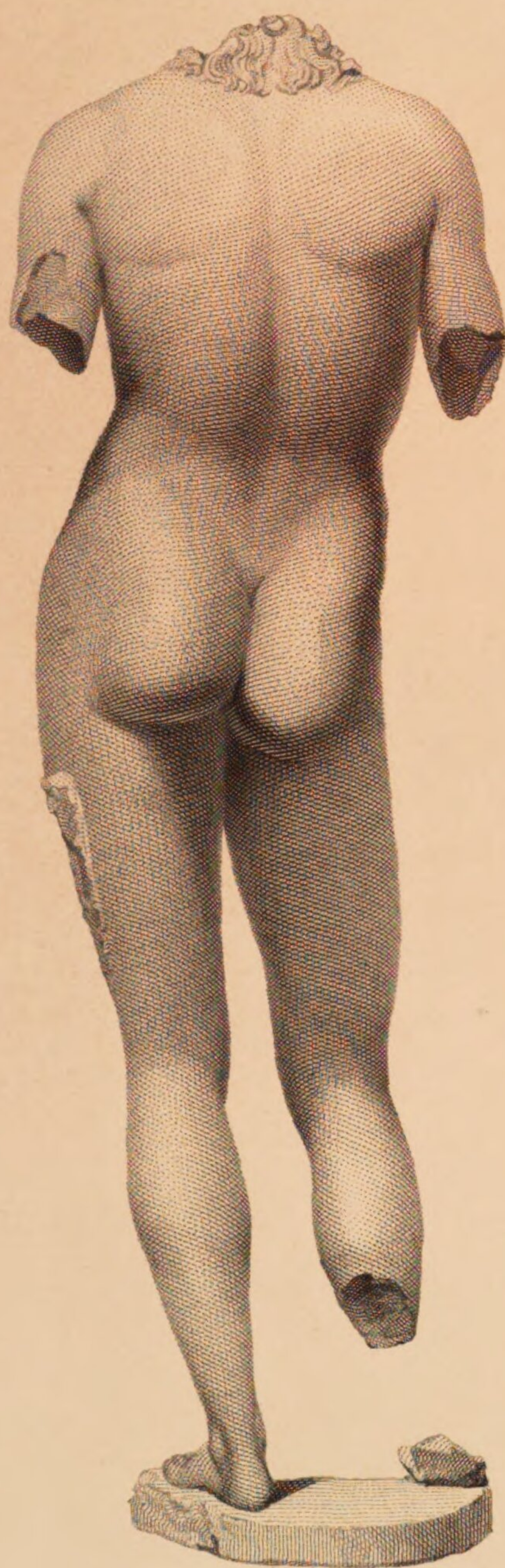
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for there are rivet-holes still remaining, which shew that one part has been attached to the other.

There is a striking peculiarity in the working of this statue, for which it is not easy to account. The strap which passes across the body was evidently an after thought, for it is expressed by cutting away the marble on each side of its outline, the surface of the belt itself having been originally the surface of the body; it appears only in front, gradually merging into the flesh at the right shoulder and both sides. This belt has induced some persons to imagine that the statue represented Icarus, and that it formed part of a group composed of that unhappy person and his father Dædalus. It is probable that this idea was originally suggested by a bas relief in rosso antico, in the collection of the Villa Albani, in which Icarus is represented as a youth standing in the presence of his father, who is fabricating the wings, which are to be attached to his body by a broad belt, crossing upon his breast, and passing twice round each arm.¹ Although there is much in the general appearance of the statue and the bas relief to lead to the opinion that both may represent the same person, yet we believe that a more minute examination of the statue will justify the denomination of Cupid, which was assigned to it when first put together. The forms of the limbs have all that grace and elegance which would be looked for in a statue of that deity, represented, as we are informed he was by Praxiteles, in the character of a youth. His hair falls in wavy curls around his shoulders, in the manner peculiarly characteristic of Cupid, and as we see him decorated in the beautiful torso of the Museo Pio Clementino, vol. i. tav. xii. The belt, which has perhaps contributed more than any thing else to obtain for this statue the name of Icarus, does not cross upon the breast, as upon the figure in the bas relief, but only passes diagonally across the body, one end of it being

¹ Winckelman, *sämmtliche Werke*, von Eiselein, 12mo. Donauöschingen, 1825. Band viii. p. 62. Zoega. *Die antiken Basreliefe von Rom*. p. 348. tab. xlv.

brought round the right side, and tied in front, to prevent it from trailing upon the ground, and also, perhaps, to give a form of the belt more agreeable than a mere straight line. By this belt it was probably intended to suspend the quiver. The statue as it stands at present, without the head, is 4 ft. 4 in. high.



H. Corbould del.

W.D. Taylor sculp.

PLATE III.

CUPID.

In this plate is represented a back view of the statue just described. The long hair, so characteristic of Cupid, may be observed; but it will be remarked that there is no appearance of wings, or of holes for rivets by which they might have been attached; nor are there any indications of the belt so conspicuous in the front view, and appearing to pass all round the body, for the purpose of sustaining something, probably a quiver.



PLATE III.**CUPID.**

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H. Corbould del.

Geo. T. Deo sculp.

PLATE IV.

POLYHYMNIA

[Height 2 ft. 10½ in. Old No. 208. New No. 316.]

This statue was brought to England by Lord Elgin, who obtained it from Thebes; it has unfortunately lost the head and part of the left arm, with the hand and folds of drapery in which it was enveloped. The position of the figure, the motive of the right arm, and the arrangement of the dress, preclude us from assigning the fragment to any other personage than the Muse Polyhymnia, unless possibly to her mother Mnemosyne, whom in character and occupation she much resembled. It is clothed in a chiton, which descends quite to the ground, ample in dimensions, as appears from the multitude of the folds, and delicate in texture, from their form and fineness. Over this is thrown the pallium, of stouter materials, disposed in broad masses, covering the whole person, and enclosing the arms, but treated with such skill as to evince the artist's perfect knowledge of the female form. There is a breadth in the composition which gives dignity to the character of the statue, combined with a delicacy in the arrangement of the drapery, which confers upon it all the charms of grace and elegance.

Polyhymnia is generally supposed to derive her name from the multitude of hymns or poems of which she was considered the inventress, and which were dedicated to the commemoration of the most distinguished achievements of illustrious heroes. For the composition and recitation of such poems, a peculiar faculty and cultivation of memory was necessary, and hence the similarity in the treatment, and conformity of motive in the representations



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of this Muse and her mother Mnemosyne or memory. Though the right leg is slightly thrown back, the straitness of the chiton and the still, drooping folds of the pallium preclude the idea of motion. That limb, and the right arm, slightly raised and crossed upon the breast, have easily and naturally assumed the positions, which indicate that the mind is occupied in meditation or recollection. No joyousness or merriment throws a momentary flutter into the folds of the drapery; no fixed resolve of the mind plants the foot firm and flat upon the ground, giving strength and solidity to the position; but the body has dropped into the easy and graceful attitude characteristic of a mind in "musing meditation rapt," when thought alone is busy, and the body in repose.

Polyhymnia is the peculiar muse of mythological and mysterious tradition, and the envelopement of the hands in the full and ample folds of the pallium is supposed to symbolise the obscurity in which such subjects are veiled. The figure in the Museum very much resembles one preserved in the Vatican,¹ from which it appears that the face was raised and the head slightly thrown back,

Her looks commercing with the skies
Her rapt soul sitting in her eyes.

Her mind absorbed in high or holy things, intent upon penetrating the darkness in which the deeds and thoughts of remote ages are involved, and engaged in moulding into substantial and defined forms the slight and visionary traces of bygone days.

And, as imagination bodies forth
The forms of things unknown, the *Muse's thought*
Turns them to shapes, and gives to airy nothing
A local habitation and a name.²

¹ Museo Pio Clementino, vol. i. tav. xxiv. See also tav. xxviii. which represents the goddess Mnemosyne with the name inscribed upon the pedestal, shewing the close correspondence between the two subjects, and the similarity in their treatment by ancient artists.

² *Mids. Night's Dream*, Act. V. Sc. I.



H. Corbould del.

R. Newton sculp.

PLATE V

[Height 3 ft. 1 in. 940 No. 100. 1847-48.]

This fragment of a male statue was obtained by Lord Elgin from the neighbourhood of Epidaurum. It has lost the head, the greater part of the right arm, and both legs below the knees; there are two small fragments of the right leg preserved in the Museum, but as, if attached to the figure, they would have been unsightly, and contributed nothing to our knowledge of the composition, they are allowed to remain in detached pieces. This fragment has been part of a statue of a man somewhat advanced beyond the prime of life, when the elasticity and spring of the muscles begin to relax, and the flesh to fall. He is clothed in a large and ample pallium, which passing over the left shoulder down the back and crossing in front of the body, is wound round the left arm, which it entirely conceals, leaving exposed only the right arm, the breast, and chest. The masses of the drapery are broad, elegantly adjusted, and give a character of dignity and grace to the whole figure. The left arm is a double, and the arrangement of the drapery has manifested the appearance of having passed over a staff, which has partially supported the person represented, whom we may, therefore, suppose to be Esculapius; and this conjecture will be strengthened if we compare this statue with the group of that personage and his son Hygieia in the Musée Royale at Paris.¹ The position of the legs and the arrangement of the drapery are, in both instances, precisely similar.

This fragment has been executed in a very good style, and the surface of what still remains is in a good state of preservation.

¹ See Mus. Napoleon, Vol. I. No. xlviii.



PLATE V.

ÆSCULAPIUS.

[Height 3 ft. 1 in. Old No. 202. New No. 327.]

This fragment of a male statue was obtained by Lord Elgin from the neighbourhood of Epidaurus. It has lost the head, the greater part of the right arm, and both legs below the knees; there are two small fragments of the right leg preserved in the Museum, but as, if attached to the figure, they would have been unsightly, and contributed nothing to our knowledge of the composition, they are allowed to remain in detached pieces. This fragment has been part of a statue of a man somewhat advanced beyond the prime of life, when the elasticity and spring of the muscles begin to relax, and the flesh to fall. He is clothed in a large and ample pallium, which passing over the left shoulder down the back and crossing in front of the body, is wound round the left arm, which it entirely conceals, leaving exposed only the right arm, the breast, and chest. The masses of the drapery are broad, elegantly adjusted, and give a character of dignity and grace to the whole figure. The left arm is a-kimbo, and the arrangement of the drapery has somewhat the appearance of having passed over a staff, which has partially supported the person represented, whom we may, therefore, suppose to be Æsculapius; and this conjecture will be strengthened if we compare this statue with the group of that personage and his son Telesphorus in the Musée Royale at Paris.¹ The position of the figure and the arrangement of the drapery are, in both instances, precisely similar.

This fragment has been executed in a very good style, and the surface of what still remains is in a good state of preservation.

¹ See Mus. Napoleon, Vol. i. No. xlviii.



H. Corbould del.

W. Bromley sculp.

PLATE VI

CARYATID

[Height 7 ft. 7½ in. Old No. 4. New No. 122.]

In this plate is represented one of the six female figures which served, instead of columns, to support the southern Portico of the temple of Pandrosos, which was situated to the north of the Parthenon, on the Acropolis of Athens. Such figures have been usually called Caryatides, in consequence of a statement made by Vitruvius,¹ that the Greeks frequently employed, instead of columns, statues of captives made in war, or of the enslaved wives of citizens from refractory or treacherous districts of their commonwealths. Carya, a city of Arcadia, was charged, as he relates, with having betrayed the Grecian cause to the Persians, and the captive females of that place were represented in the supports of some buildings, from which circumstance such figures received their name. A remarkable inscription in the British Museum, Room XI. No. 53, mentioning these figures, secretly calls them damsels; their dress is not that of captives, and Visconti, therefore, considers that they represent Athenian virgins,² bearing on their heads the sacred vase of the ceremonies of the sacrifice. This conjecture is much strengthened by a comparison of these figures with those of the female figures we see in the frieze of the Parthenon,³ carrying vases of the same kind in the sacred ceremonies of the temple during the celebration of the Panathenaic festival. The figure now under notice is dressed in a long chiton, without sleeves, descending quite to the ground, and girt

¹ Book i. c. i.

² Visconti, Memoir on the Sculptures of the Earl of Egmont, p. 122.

³ Museum Marbles, Pt. viii. pl. vii. viii.



PLATE VI.

CANEPHORA.

[Height 7 ft. 7½ in. Old No. A 42. New No. 128.]¹

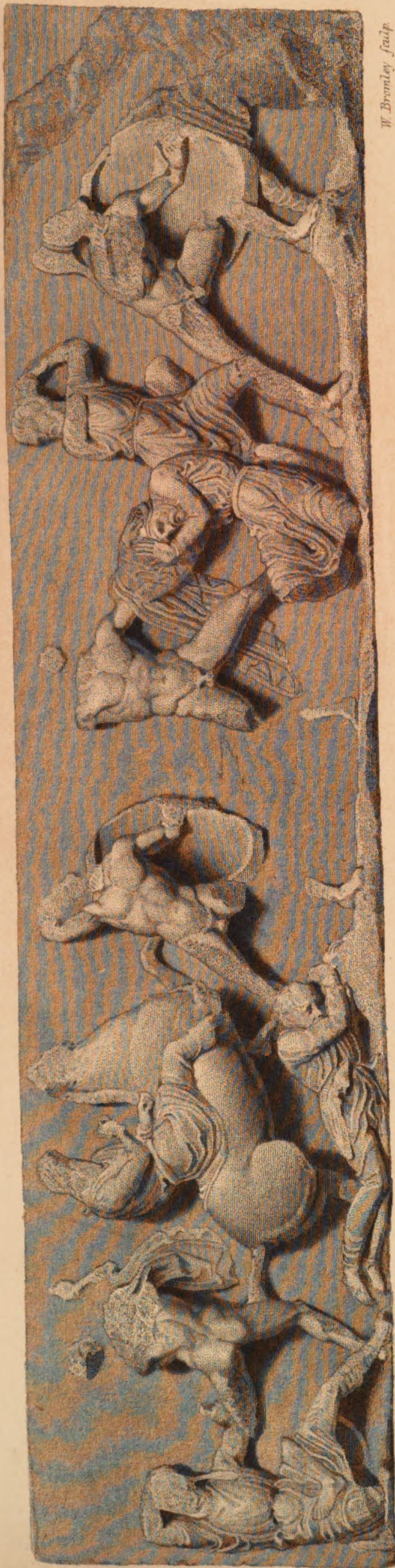
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¹ Book i. c. i. ² Visconti, *Memoir on the Sculptures of the Earl of Elgin*, p. 122.

³ *Museum Marbles*, Pt. viii. pl. vii. viii.

about the waist with the zone, which is entirely concealed by the full and rich folds which fall over it. Visconti is of opinion that it also wears "a small peplus, of which the part falling on the back is wide enough to form several picturesque folds." We are inclined to think that an attentive examination of the dress will lead to the conclusion that it is clothed in a chiton alone. This garment we believe to have been formed of two pieces of linen of very unequal lengths, sewed together at the sides, part of the way up from the feet; the front piece is the shortest, and is doubled back, so that the double just reaches to the top of the shoulders, where it meets the hinder portion, and the two are fastened together by fibulæ, the flap in front hanging down in a broad fold, nearly as low as the waist, as we see it in the plate. The back piece is so long, that when doubled at the shoulder the end would trail upon the ground, to prevent which a portion of it is doubled under and fastened up by the fibulæ, which unite the front and back pieces upon the shoulders. The result of this arrangement is, that the end hangs down behind rather lower than the knees, and the double fold falls over it about as low as the waist. The left hand has held one corner of the long end behind, which gives grace and variety to the adjustment of the draperies. The application of this figure and the similar ones, to the purpose of columns may be well understood by the inspection of the plates in Stuart's Athens, Vol. II. Ch. II., and in Plate XX. may be seen the general arrangement of the drapery behind, but not quite correctly given in minute details; for instance, the double flap represented with bulbs at the corner, as if they were the extremities of the garment, which is not the case, as no such bulbs appear upon the Museum statue. The hair is most artificially and studiously arranged; behind, it descends in a mass of wavy ringlets loosely bound by a narrow fillet; at the sides a few long curling ringlets have hung down, of which there now remain only the ends, which rest upon the front of the shoulders; a portion is plaited, and

drawn back above the centre of the forehead; and other long curls, tightly plaited, are drawn back and bound round the back of the head. Upon the head is an object in the form of a semiglobular vessel, which may be supposed to be the sacred utensil she is conveying to the temple, and from it rises the richly ornamented capital which supports the entablature of the Portico. The composition of this figure is simple and grand, while the fine and frequent folds of the draperies give great richness to the general effect. If the figure has less of the easy grace of nature than other Grecian statues of the same degree of merit in the workmanship, it may be accounted for by the use to which it is applied. To adapt it to its destined purpose, it was necessarily columnar, straight and upright, with the appearance of solidity and strength; and there is much to admire in the skill with which the artist has combined these qualities with the delicacy and gracefulness of the female form. This figure, though in a very tolerable state of preservation, has yet suffered some injuries. The fine folds of the drapery are somewhat damaged, the ringlets which hung from the sides of the head have been destroyed, the nose is broken, as are both feet, and both fore-arms are lost; the surface is generally in a good state, and the whole statue is a grand and imposing object.



W. Bromley sculp.

H. Corbould del.

TEMPLE OF VICTORY.

PLATE VII

In this plate and the three following are represented portions of the frieze from the temple of the wingless Victory at Athens, which were brought to England by the Earl of Elgin. The first mention made of this temple is by Pausanias,¹ who merely states the fact, that there was a temple so named on the right of the approach to the Propylæa. In 1676, when Spon and Wheeler visited Athens, this small temple still existed, and the latter of these travellers describing their visit to the Acropolis, erroneously supposed that, having passed through three modern gates, they "were quite within the Acropolis," though in fact they had not actually reached the Propylæa. Notwithstanding this slight mistake as to the relative position of the temple, there is not the least doubt but that they were correct in supposing that the building which they then saw was the same which Pausanias had mentioned. "After we had passed this (third) Gate, we were quite within the Acropolis; where the first thing we observed was a little Temple on our right hand; which we knew to be that dedicated to Victory without Wings. It is built of white Marble, with one end near the Wall; where 'tis said, that Ægeus cast himself down at the sight of the Black Sails, his Son Theseus forgot to change, when he returned Victorious from the Combate with the Minotaur in Crete. It was therefore stiled Without Wings; because the Fame thereof arrived not at Athens, before Theseus himself, that brought it. For otherwise, Victory used still to be represented with Wings. This Temple is not above fifteen Foot long, and about eight or nine broad: But of white Marble,

¹ Book i. c. xxii.



TEMPLE OF VICTORY.

PLATE VII.

In this plate and the three following are represented portions of the frieze from the temple of the wingless Victory at Athens, which were brought to England by the Earl of Elgin. The first mention made of this temple is by Pausanias,¹ who merely states the fact, that there was a temple so named on the right of the approach to the Propylæa. In 1676, when Spon and Wheler visited Athens, this small temple still existed, and the latter of these travellers describing their visit to the Acropolis, erroneously supposed that, having passed through three modern gates, they “were quite within the Acropolis,” though in fact they had not actually reached the Propylæa. Notwithstanding this slight mistake as to the relative position of the temple, there is not the least doubt but that they were correct in supposing that the building which they then saw was the same which Pausanias had mentioned. “After we had passed this (third) Gate, we were quite within the Acropolis; where the first thing we observed was a little Temple on our right hand; which we knew to be that dedicated to Victory without Wings. It is built of white Marble, with one end near the Wall; where ’tis said, that Ægeus cast himself down at the sight of the Black Sails, his Son Theseus forgot to change, when he returned Victorious from the Combate with the Minotaur in Crete. It was therefore stiled Without Wings; because the Fame thereof arrived not at Athens, before Theseus himself, that brought it. For otherwise, Victory used still to be represented with Wings. This Temple is not above fifteen Foot long, and about eight or nine broad: But of white Marble,

¹ Book i. c. xxii.

with chanel'd Pillars of the Dorick Order. The Architrave hath a Basso-relievo on it, of little Figures well cut; and now serveth the Turks for a Magazin of Powder." *Journey into Greece*, by George Wheler, Esq., page 358.

This temple was subsequently destroyed, for in 1751, when Stuart visited Athens, nothing remained visible but some traces of the foundation upon the site, and the four slabs of the frieze which were built into an adjoining wall, from whence they were removed by Lord Elgin in 1804, and are now deposited in the British Museum. By what means this temple became so utterly destroyed, we have no authentic records to determine; by some persons it has been supposed that it fell in the siege of 1687, when the force of the Venetian batteries was peculiarly directed against the Propylæa; by some, to have been removed by the Turks, when they erected those military works and batteries in front of the Propylæa, which were in existence till within these few years. It is however possible that it may have been another victim to that fatal practice of the Turks, of converting some of the finest buildings of antiquity into powder magazines.

The description of Spon and Wheler was so very slight, and the visible traces of the foundation were so extremely imperfect, that the real form and dimensions of this elegant temple could not be ascertained, and conjecture, however ingeniously based upon such means of information as were accessible, has been proved by subsequent excavations and discoveries to have been quite erroneous. It was supposed that the temple was without any cell or closed chamber, and that it consisted merely of three walls open in front, having its roof and pediment supported by only two columns in antis. But it is unnecessary to dwell upon the supposed figure and dimensions of this building, and we will now state the result of the proceedings which have led to the recovery of the greater part of the actual remains of the temple, and to its re-erection upon its original site.

Since the establishment of the present dynasty upon the throne of Greece, much has been done towards the restoration of the Acropolis of Athens by the removal of the modern buildings with which it had been disfigured, and the necessary excavations for this purpose have led to the discovery of many interesting sites, and valuable sculptures. The operations for clearing the ground first systematically commenced by the Architect Von Klenze, in 1834, were afterwards committed by the government to the conduct of Dr. Ludwig Ross, Eduard Schaubert and Christian Hansen, to whose joint work "*Die Akropolis von Athen*" we are indebted for the following statements with regard to the temple of Victory, from whence the sculptures were taken which we are now considering. The Acropolis is surrounded by lofty walls built at various times for its defence, and these having fallen into decay were repaired by Themistocles and Cimon. The portion re-erected under the immediate superintendence of Cimon was along the southern side of the Acropolis, and in commemoration of that illustrious person received the name of the Cimonium. By reference to Col. Leake's plan of the Propylæa, which accompanies his work upon the Topography of Athens, it will be seen that this line of fortification terminates, at its western extremity, in a bastion, the west wall of which is built at right angles to the line, and runs about thirty five feet in a NNE. direction; commencing at this right angle, and running nearly parallel with the front of the Propylæa, was a modern battery, which covered the platform on the top of this wall, the very spot where the statements of early travellers would lead us to look for the temple of Victory. The removal of this battery was the first act of Dr. Ross and his companions, after the garrison had been withdrawn from the Acropolis in March 1835.

After clearing away the upper part of the battery, which was of earth, they discovered three walls lying parallel to each other in a direction from south to north, and evidently built at different

periods. The middle wall was full of fragments of early Greek work, and Dr. Ross considers it to have been erected long previously to the visit of Spon and Wheler. The two others were added afterwards in order to widen the battery, and of these the western or outermost was constructed of marble, while the eastern, or that nearest to the Propylæa, was almost entirely composed of the ruins of the lost temple of Victory; the squared stones, cornice, and architrave forming the shell or casing, within which, in the body of the masonry, were found columns, capitals, pieces of frieze, and various fragments. The removal of the materials composing the southern end of the battery led to the discovery of the site of the temple, upon the very spot where all the descriptions extant had prepared the adventurers to find it. The three steps which formed the platform, the foundations of the walls of the Cella, and, at the south east corner, two bases of columns were yet in their places, a portion of the shaft of one still standing. The situation and condition of these fragments led Dr. Ross to conclude that the temple had been purposely pulled down by the Turks, and the materials used to widen the battery erected for the defence of the Acropolis in the Venetian war, very soon after the visit of Spon and Wheler.

The operations above mentioned were completed in the summer of 1835, the fragments were carefully collected together, and arranged according to their characters, and upon examination it was found that so large a portion of the original materials had been recovered as to render the restoration of the temple perfectly practicable. The great work of re-erection, upon the same site, was accordingly commenced in the December of that same year, and was rapidly proceeding to its completion at the time when Dr. Ross's work was sent to the press.

By a careful attention to the data thus obtained, and an accurate measurement of the various members of the temple, thus recovered, the artists were enabled to re-erect it precisely on the

site which it originally occupied, and of its exact original form and dimensions; and there can be no doubt of the correctness of the description which, under these circumstances, Dr. Ross has been enabled to draw up of the beautiful and celebrated temple of Victory or Niké Apteros.

This temple was erected upon the south-west angle of the wall of Cimon, and was raised upon a platform of three steps, the lower one of which ranged with the western front of the wall, and extended to the cornice by which it was surmounted; this was not attended with inconvenience, as the entrance to the Cella was at the eastern end. It was of the Ionic order, of the description styled amphiprostylos, tetrastilos, that is, one which terminates at each end in a portico of four columns; and of the following dimensions;

	ft.	in.
Length of the Temple	27	2
Breadth	18	3
External length of Cella	16	0
Height from base of platform to centre of pediment	23	0
Height of columns	13	6
Diameter of columns	1	10

The frieze of the temple between the cornice and the architrave consisted originally of fourteen pieces of stone, all ornamented with sculpture in high relief; of these, twelve, or fragments of twelve, now remain, and in our opinion respecting the correct arrangement of them we are influenced, at least as far as regards the east and west ends, by a passage in the travels of Spon and Wheler. In their ascent to the Parthenon along the then main road, after having passed through the modern entrance into the citadel, they saw upon their right hand, immediately opposite to the Propylæa, a little temple of the Ionic order, evidently the temple of Victory which we are now considering; on the frieze were figures

sculptured in relief, of which one appeared sitting and nine or ten standing.² In the adjustment of the pieces of the frieze to the dimensions of the Cella, Dr. Ross found that four of them formed two separate pictures of two slabs each, and that, from their peculiar lengths, they must necessarily have been placed two at the east, and two at the west end. The subjects of one pair of these slabs are combats between foot soldiers, while the other pair contains groups of standing and sitting figures, apparently deities, and just such as are described by the travellers.

It is evident, from a comparison of the account of their visit to the Acropolis with Leake's plan of the Propylæa, that their first view of the temple must have been obtained when they were actually between it and the Propylæa, and that it was its east front which they saw upon their right hand. As there is not any proof from their words that they saw the other end of the temple, we may conclude that the frieze of which they speak was that which decorated the eastern front, and that consequently Dr. Ross is correct in placing the two slabs with standing and sitting figures at the east, and the two with combats between warriors on foot at the west end of the temple. Of the remaining ten slabs, eight only at present exist; and, of these three, from their form, must have been placed each at an angle of the building; one of them has upon its shortest side a group consisting of two female figures and, apparently, a youth, and from this correspondence in character with the peaceful scene represented by the sitting and standing figures, is therefore assigned to the south-east angle, while the other two, on the ends of which are represented combats between warriors on foot, must then belong to the north-west and south-west angles. Five other slabs, differing in subject from the rest by representing combats between infantry and cavalry, must be referred generally to the south or north sides, which, with the two missing slabs, they

² Spon and Wheler, Amst. 1679, p. 106.

would complete. The specific arrangement of these portions proposed by Dr. Ross we do not think warranted by the arguments which he adduces, and as, from the dimensions of the different slabs, they admit of transposition, we shall venture to suggest some alteration in his plan, and to place the two slabs now in the British Museum, and represented in plates VII. and VIII., on the same side of the building, and not on contrary sides, as Dr. Ross proposes. It may be remarked, in support of this arrangement, that if these slabs are so placed that the first figure on the spectator's left in plate VII. be regarded as the first in the composition, a balance will be produced by the relative position of the groups to each other, and especially of the two horsemen.

There can be little doubt that the sculpture of the east front, consisting of sitting and standing figures, represents some assemblage of Divinities. Some of the figures, probably five or six, are entirely destroyed, the others are much mutilated, their several symbols are wanting, and we are not sufficiently acquainted with the peculiar history of the wingless Victory to enable us, with any degree of certainty, to assign to the various figures their proper names, or even to conjecture the purport of the groups here assembled, or the story represented. Any explanation of the subjects represented upon the frieze of the other sides of the temple must be influenced by a consideration of the probable date of the building itself. It seems to be well ascertained that the temple was founded upon a portion of the great wall of the Acropolis built by Cimon; it cannot therefore be ascribed to a period anterior to his time, and that it does not belong to a later age is the clear opinion of Dr. Ross, agreeing with that of Colonel Leake, and founded not only upon a comparison of the style of its architecture and sculpture with those of other buildings around it of known date, but also upon other reasons, singly perhaps of no great weight, but valuable in their combination. If therefore, in the absence of any direct evidence on the subject,

it is assumed that the temple was erected in the half century of prosperity between the Persian and Peloponnesian wars, that is to say, in the period between the building of the southern wall by Cimon and the age of Pericles, it may be reasonably conjectured that the triumphs, which procured for the Goddess of Victory the dedication of this temple, were such as were obtained about that period and were at the time most highly prized by the Athenians; and that these battles, in which such signal successes were accomplished, form the subjects of the sculptures which decorate the northern, southern and western sides of the temple.

It has been already observed, p. 28. that the two slabs which are represented in plates IX. and X. must have belonged to the west end of the temple, and that they closely adjoined each other; the figures are all on foot, and all Greeks, and, as we can scarcely doubt that this portion of the frieze records an Athenian victory, we must look for the subject of it in some contest between the Athenians and some other Grecian state.

The slabs which belong to the other sides of the temple were found at some distance from it; nothing, either in the place or circumstances of their discovery, requires that they should be assigned to one rather than to another side of the building, nor, as the sculptures of each slab are perfect in themselves, is there any thing which necessarily unites one to another; they may therefore be arranged in any order which may suit the interpretation of the archæologist, provided only that the arrangement be accommodated to the dimensions of the building. We find ourselves, then, at liberty to propose some transposition of the arrangements adopted by Dr. Ross. Taking his measurements to be correct, there is a mode of so arranging these slabs, that on one side of the temple would be represented a combat between Greeks and Persians, and on the other side Greeks engaged against Greeks and Persians combined. If this

conjecture should be correct, and we believe it to be so, though it is formed only from the examination of outline drawings of imperfect and mutilated sculptures, it will appear probable that three different Athenian victories are recorded upon the three separate sides of the temple, one a victory over Greeks, another over Persians, and a third over a combined force of Greeks and Persians. Now it may be a question whether these representations are general or specific, whether they commemorate any particular victories, or are merely complimentary to the general character and fame of the Athenians as a military nation. We have not any reason to believe, with Spon and Wheler, that this temple owes its origin to the victory of Theseus over the Minotaur; it appears more probable that the series of victories, which supplied the means of adding to the security and beauty of the city, also furnished the motive of this particular temple; and from amongst those victories we must search out the particular actions which form the subject of these sculptures, if indeed it were at all intended to represent any specific battles. It is extremely difficult for an artist to represent any real engagement in such a manner as to distinguish it from many others, except by some peculiarity in the character of the ground where it took place, or some striking incident of general notoriety which occurred in the course of it. Now, upon examination of these sculptures, the nature of the locality is not expressed, nor any strikingly peculiar incident represented, none at least which, with our imperfect knowledge of the details of the battles of the ancients, we are able to detect, and we have not, therefore, any means of ascertaining whether any, or what particular battle, they were intended to record. Within no distant period the Athenians had been victorious over the Persians at Marathon; over the rival Greeks, the allied Chalcidenses and Bœotians; and over the combined Greek and Persian forces at the Eurymedon. Here are three celebrated combats of the

description which appears to be represented in these sculptures ; and it is not improbable that the founders of the temple might have meant to evince their gratitude to the Goddess Victory for her protection and favour in giving them success against every kind and combination of foes, without desiring to commemorate any one battle in particular. We may now proceed to describe the groups which appear upon the slabs deposited in the British Museum.

PLATE VII.

FRIEZE FROM THE TEMPLE OF VICTORY.

[Height 1 f. 5½ in. Length 5 f. 10 in. Old No. 258. New No. 158.]

This slab contains four separate groups, whose proceedings are unconnected with, and uninfluenced by any of the others. The first, opposite the left hand of the spectator, consists of two figures, a Persian and a Greek. The Persian is clothed in the cheiridoton of ample dimensions, descending about as low as the knees, furnished with full long sleeves reaching to the wrist, and bound round the waist with a zone concealed beneath the loose folds of the drapery; his legs are covered with the long full anaxyrides. He is already partially overcome by the Greek with whom he is contending, and has fallen upon one knee; the weapons with which he was armed have disappeared, but his right arm is raised, as if to strike a blow with some hope of still averting the fate, which seems but too surely to be impending; his left arm is stretched forward, as if to push back his opponent. The Greek is clothed only with the chlamys, the agitated folds of which testify the animated action of the wearer; his left foot is pressed against the thigh of the Persian, whom he has already beaten down, and his right is raised to complete his conquest; the left arm may possibly have held a shield, but it has unfortunately disappeared, as well as the head and the left knee. This figure is full of vigour and animation, and well displays the knowledge and skill of the artist.

The next group consists of three figures; one, a Persian, attired similarly to the one already described, has fallen beneath the blows of the enemy, and lies dead and prostrate upon the

ground; another Persian, on horseback, advances to avenge his comrade, and is engaged with a Greek, who is on foot, bearing on his left arm the large Argolic buckler, and has raised his right hand to inflict a powerful blow upon his opponent; his front is opposite the spectator, and the entire absence of all drapery affords the artist an opportunity of displaying his perfect knowledge of the human figure. The Persian is fully clothed in the usual costume, he is seated firmly and easily upon his horse, but his action and his position do not enable us to comprehend exactly the intention of the artist; the figure seems too quiescent even for defence, and to rely less upon his own efforts than those of his horse, which is full of animation, and has rushed against the Greek, whom he appears almost ready to overthrow.¹ The off fore leg of the horse is wanting, as well as the right thigh of the Greek, against which it was probably pressing. The greater part of the left leg, and both fore arms of the Greek are also missing.

The third group consists also of three figures, two Persians and a Greek, all on foot. The Greek has already overcome one of the Persians, has thrown him down upon one knee, and has seized him by the head with his left hand, while his right has been raised to contend with another Persian, who with both hands uplifted is aiming at him a furious blow. The issue of the contest is doubtful; one Persian is so debilitated that he is unable to offer any resistance, and has power only to attempt the removal of the hand of the enemy from his head; the grasp which the Greek still retains seems to give firmness to his position, and affords a fulcrum which augments the force of his intended blow, but whether he may have power to resist the double handed blow of

¹ In a battle that took place during the reduction of Cyprus by the Persians, B. C. 501, Artybius the Persian general had a horse *δεδιδαγμένον πρὸς ὀπλίτην ἵστασθαι ὀρθόν*——*ἐπιβαλόντος δὲ τοῦ ἵππου τοὺς πόδας ἐπὶ τὴν Ὀνησίλου ἀσπίδα.* Herod. v. 111, 112.

his remaining antagonist, or rapidity to anticipate it, the sculptor seems purposely to have left in doubt.

The remaining group seems to have consisted of two figures only, and all that remains of one of these is a little drapery and part of the right leg, just enough to make it evident that it was a Persian. The other figure is a Greek, who wears a helmet upon his head, and bears the round Argolic shield upon his left arm; the right has entirely disappeared, and its action can only be conjectured. But from the general movement of this figure and of what remains of the other, there can be but little doubt that the group represented a Greek pursuing a fugitive Persian.



H. Corbould del.

G. Corbould sculp.

PLATE VIII.

FRIEZE FROM THE TEMPLE OF VICTORY.

[Height 11 3/4 in. Length 41 2 in. Old No. 257. New No. 159.]

This slab, like the last, represents a contest between Greeks and Persians, and contains three distinct groups; the first, which is opposite to the left hand of the spectator, consists of two figures; a Persian, clothed in the cheiridoton and anaxyrides, with apparently a loose bonnet upon his head, has been partially beaten down, and has fallen upon one knee; his left arm, on which is a semilunar shield, is raised to defend himself from the impending blow of his antagonist, his right arm is broken off and its motive cannot be clearly ascertained, but it probably wielded some weapon with which he might still hope to obtain the victory. Hanging at his side appear his bow and bow case. Opposed to him is a Greek, clothed only in a chlamys, which has fallen from his shoulders, and hangs loosely over a part of the right thigh; he has planted himself firmly upon the ground, his right foot well advanced, and his right arm, as appears from the small portion which remains, as well as from the general position of the body, raised to inflict a fatal blow upon his half subdued enemy. His left arm has borne the large round shield, much of which is broken away, and is slightly stretched out behind him to balance his figure, and give greater efficacy to his blow; he is too confident in his superiority and certainty of success, to deem it necessary to employ the shield in his defence. The whole figure is designed with admirable skill, the motive is simple, and expressed with perfect truth.

The next group consists of three figures, representing an in-



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PLATE VIII.

FRIEZE FROM THE TEMPLE OF VICTORY.

[Height 1 f. 5½ in. Length 6 f. 2 in. Old No. 257. New No. 159.]

This slab, like the last, represents a contest between Greeks and Persians, and contains three distinct groups ; the first, which is opposite to the left hand of the spectator, consists of two figures ; a Persian, clothed in the cheiridoton and anaxyrides, with apparently a loose bonnet upon his head, has been partially beaten down, and has fallen upon one knee ; his left arm, on which is a semilunar shield, is raised to defend himself from the impending blow of his antagonist, his right arm is broken off and its motive cannot be clearly ascertained, but it probably wielded some weapon with which he might still hope to obtain the victory. Hanging at his side appear his bow and bow case. Opposed to him is a Greek, clothed only in a chlamys, which has fallen from his shoulders, and hangs loosely over a part of the right thigh ; he has planted himself firmly upon the ground, his right foot well advanced, and his right arm, as appears from the small portion which remains, as well as from the general position of the body, raised to inflict a fatal blow upon his half subdued enemy. His left arm has borne the large round shield, much of which is broken away, and is slightly stretched out behind him to balance his figure, and give greater efficacy to his blow ; he is too confident in his superiority and certainty of success, to deem it necessary to employ the shield in his defence. The whole figure is designed with admirable skill, the motive is simple, and expressed with perfect truth.

The next group consists of three figures, representing an in-

cident similar to one described in the preceding plates. A Persian is lying dead upon the ground, having been destroyed by a Greek, who, striding over him, rushes forward to attack another Persian, advancing on horseback to avenge his friend. The Greek is armed with a helmet, his left arm bears the large round buckler, and from the position of the body, and direction of that small portion of the right arm which still remains, it would appear that his first object is to stab the horse in the chest. The chlamys, flying out straight behind him, shews the speed and eagerness with which he is rushing forward, and from his bent position he appears to be seeking temporary shelter behind the head of the horse from the aim of his opponent. The Persian is clothed in the usual costume of his country, the cheiridoton bound round his body with a zone, the long and full anaxyrides, and the loose cap, with his quiver at his side. He has reined back his horse, which is rearing itself against the Greek, and his right hand, drawn back and raised, seems to have held a javelin, which he is about to launch against his approaching enemy. The horse is represented as animated and vigorous, the seat of the rider is firm and easy; neat and graceful folds of the drapery cover his body, which for the moment is stationary, and contrast beautifully and skilfully with the anatomical developements of the naked Greek and his fluttering agitated chlamys.

The next group appears to have consisted of two figures; but the stone is very much mutilated in this part, and there may have been a third, though we cannot perceive how he can have been occupied. All that appears certain at present is, that a Greek is pursuing a Persian, who is turning away as if about to flee; he is clothed in the cheiridoton bound by a zone, and in the anaxyrides, and over his back hangs a short cloak, which appears to have been fastened in front of his neck. His left arm probably bore a shield, and is raised for defence against the attack of his enemy; his right is drawn back, and probably wielded a sword;

though his body is turned away from his opponent, his head is still turned towards him to watch his movements, and to avail himself of any opportunity of acting upon the offensive; though he retires, he retires fighting. The Greek is armed with a shield, and, from the small portions of the figure which still remain, it is evident that he is pressing forward eagerly to attack his enemy; his right arm we may suppose him to have drawn back in readiness to inflict a deadly blow, when near enough for that purpose.



Il Corbould del.

G. Corbould sculp.

PLATE IX.

FRIEZE FROM THE TEMPLE OF VICTORY.

[Height 1 f. 5½ in. Length 6 f. 8½ in. (Old No. 232. New No. 100.)]

The slabs represented in this and the following plate are from the west end of the temple, and occupied the greater part of its breadth; the subject terminating at each end in a group of two figures sculptured upon the corner stones, the long sides of which belonged respectively to the north and south sides of the temple. Having already stated the various opinions entertained as to the subjects delineated, it remains only to remind the reader that the combatants are all Greeks, and to proceed to describe the actions of the several groups.

The first group, opposite the left hand of the spectator, consists of three figures, one of whom is desperately wounded, and is seated upon the ground, supporting himself, partly perhaps by his right hand placed upon the earth behind him, but chiefly against the leg of his comrade: his head is falling forward, and his left hand rests upon his thigh: the whole figure is well designed and executed, faithfully expressing the lassitude and debility of a wounded warrior. Over his fallen body are two others fiercely engaged: one has placed his right foot firmly upon the ground, and with his leg affords support to his wounded companion; his left leg appears to have passed in front of the left knee of his friend, and his foot to have been placed between his legs; thus standing over him, he is prepared to defend his comrade and himself from the attack of their common enemy. He has worn a helmet with a flowing crest, he bears the large round shield upon his left arm, and has raised it in defence against the blow



B. Piranesi del.

B. Piranesi del.

PLATE IX.

FRIEZE FROM THE TEMPLE OF VICTORY.

[Height 1 f. 5½ in. Length 6 f. 8½ in. Old No. 259. New No. 160.]

The slabs represented in this and the following plate are from the west end of the temple, and occupied the greater part of its breadth; the subject terminating at each end in a group of two figures sculptured upon the corner stones, the long sides of which belonged respectively to the north and south sides of the temple. Having already stated the various opinions entertained as to the subjects delineated, it remains only to remind the reader that the combatants are all Greeks, and to proceed to describe the actions of the several groups.

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of his antagonist ; his right hand has been broken off, but was probably drawn back, rather with a view to stab than to strike ; his defence is probably successful, for the other Greek, though he is for the moment in an attitude similar, but reversed, seems, from the direction in which his chlamys is floating, about to betake himself to flight. No drapery interposes, upon any of these figures, to interrupt the full display of every part of the human figure, and the firm vigorous tension of the muscles of the rival combatants with all their life, strength, and activity, is beautifully contrasted with the relaxed and feeble quiescence of the wounded warrior at their feet. The attitudes of these two figures, as before observed, are the same, though they are placed in opposite directions ; the attempt to make them actually balance each other is too artificial.

The next group consists also of three figures, and the incident is very similar to that represented in the one just described. One warrior is lying dead upon the ground, and the utter want of animation, the entire lifelessness of the body, is admirably expressed. Over him are two others engaged in a severe contest, and their attitudes are exact counterparts one of the other ; one presenting a front, the other a back. Each has had his left leg bent, and advanced across the body of the fallen warrior ; the right leg placed well back, straight and firm, and the right arm actively engaged in striking. In each the body is stretching forward, and the shield advanced for protection. Neither has any drapery ; one has the head covered with a helmet decorated with a flowing crest, the other appears to wear a cap of flexible materials, and not fitting very closely to the head. The muscular action is well and forcibly expressed, and the artist, in giving both a front and back view, has afforded himself an opportunity of displaying his knowledge of the anatomy and muscular arrangement of every part of the human frame.

The next group consists of two figures, one of whom has over-

come the other, has thrown him to the ground, and is pressing him down by placing his left foot upon his body to prevent him from recovering himself, while he raises his right hand to inflict the last deadly blow. The victorious warrior has lost the left leg, the right knee, and both arms, and the head and body have suffered much damage; there is no appearance of a weapon; he wears the chlamys, the fluttering of which shews the energy and activity of his movements. The fallen combatant seems also to have been clothed in the chlamys only, folded round his arm as a defence instead of a shield, which does not appear to have been borne by either of the parties composing this group, though all the other persons upon the slab who are actually engaged seem to have been provided with this article of defence. The prostrate figures may be supposed to have lost theirs, or to have been stripped of them with the rest of their arms. Behind is the trunk of a tree, to which is affixed a large round shield. This object has attracted much attention, and has given occasion to various conjectures, which unfortunately have not carried conviction, or been deemed at all satisfactory. Because Demetrius and Ptolemy, in their memorable sea-fight off Cyprus, in the year A. C. 306, displayed each a shield as a signal to engage, it has been conjectured that such was a common practice in Greece, and that the object we here see upon the frieze is no other than the Grecian signal to commence the combat. Dr. Ross seems to have supposed that such an object suspended to a mast was usual in naval warfare, that it was therefore probably adopted by the artist to indicate a naval engagement, where the actual introduction of ships appeared to him inconvenient and unsightly, and that this side of the frieze was consequently intended to represent the sea-fight at the Eurymedon. In the frieze of the temple of Apollo Epicurius near Phigalia, in the midst of the battle between the Centaurs and Lapithæ, is seen a tree, to which is suspended the skin of a lion; and, as the action was sudden and

unpremeditated, it has been conjectured that the lion's skin had belonged to Hercules, who had not time to throw over himself this defensive trophy, and that the representation of this object in the frieze was intended to indicate the sudden character of the fight; and in like manner, that the shield suspended from a tree intimates that the combat here represented was one which commenced unexpectedly, and in such haste that the Grecian warriors had not all time to arm themselves. In these conjectures we cannot concur; they are arbitrary suppositions, unsupported by any narrative to give them probability. It is probable that the lion's skin suspended to the tree in the one frieze, and the shield similarly placed in the other, may have had a similar motive, but we have not any interpretation to propose, except that it indicates that the action took place in the open air. There is a story narrated somewhere, of a warrior meeting an antagonist who had been accidentally deprived of some portion of his armour, and casting away the corresponding part of his own defence, that they might engage upon equal terms. It is not impossible that some such incident may have been alluded to in this group, for it will be observed that the fallen warrior has his chlamys wrapped round his arm as a substitute for a shield, in which state we may suppose him to have met his chivalrous foe, who has reduced himself to an equality by hanging his shield upon an adjoining tree. It must however be recollected, that though all the other figures on this slab are provided with shields, which might give some colour to such an interpretation, yet upon the slab represented in the next plate, which we may be sure adjoined the other, and of which the subject must therefore have been the same battle, figures do appear to be fighting without shields.

The last group on this slab consists of two figures, one pursuing the other. The pursuer has a shield, and seems to have been provided with a helmet, and probably a sword; he wears an ample chlamys, which is floating far behind him, indicating the

rapidity of his movement and the vehemence of his action. His right leg is broken away between the hip and foot, which just touches the ground, and is another indication of the progressive movement of the figure; the left leg is nearly entire and well advanced, the foot placed upon a stone or some other rise in the ground, the body leans exceedingly forward, and the right arm, much of which is lost, was evidently drawn back to strike with vigour. The whole movement of the figures shews that the pursuer thinks he has approached sufficiently near to his flying victim to inflict the last fatal wound. The pursued is furnished with a shield, but his head is so much destroyed, that the nature of its covering cannot be ascertained. He is clothed with what appears to be a kind of peplus, which covers the thighs and lower part of the body, the end passing over the left shoulder, and flying behind from the rapidity of the movement. The arms, the right breast and side, and probably the legs, were left bare; but the lower part of the arms and both legs have been broken away. This person is fleeing rapidly from his pursuer, and seems to depend upon flight alone for his security; for though almost the whole of the right arm is lost, yet enough remains of the upper part to show that it could scarcely be engaged in any act of offence.



Fred. Bacon, sculp.

H. Corbould del.

PLATE X.

FRIEZE FROM THE TEMPLE OF VICTORY.

[Height 1 f. 5½ in. Length, 6 f. 7½ in. Old No. 260: New No. 161.]

The slab represented in this plate is from the west end of the temple, was immediately adjoining to the preceding, and is occupied with groups engaged in the same sanguinary conflict. The first figure, opposite the left hand of the spectator, appears to be part of the same group which was last described in the preceding plate. We there saw two warriors, one pursuing the other, who seemed to depend upon flight alone for his preservation. The figure now before us appears to be rushing to his assistance, for his dress seems to shew that he belongs to the same party, if indeed, in an attempt to distinguish the adherents of one party from the other, we can place any reliance on costume. He is clothed in a chiton, apparently without sleeves, which descends as low as his knees, and is bound round his body by a zone; over his shoulder is an ample chlamys, from the movement of which it would appear that he was in the act of turning quickly round to the rescue of his companion. The head has been broken away, as well as the whole of the right arm, so that its action cannot be correctly ascertained; his left arm has been thrown back to balance his action, but the lower part is broken off, and it is doubtful whether it was furnished with a shield; the right leg is also lost, but it must have been advanced towards his approaching foe, and the left leg, well thrown back, must have given much firmness to his position.

The next group consists of six figures, or perhaps only four, behind whom are two warriors engaged in single combat. Of the four figures, one has fallen desperately wounded, and there seems



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The next group consists of six figures, or perhaps only four, behind whom are two warriors engaged in single combat. Of the four figures, one has fallen desperately wounded, and there seems

to be a contest for the possession of his body. He is perfectly naked, and his clothing, whatever it may have been, is lying underneath him, a small portion hanging over his left leg. He is evidently reduced by his wounds to a state of great debility, his muscles are all relaxed, he is incapable of raising or even supporting himself, his right arm, which is for the most part lost, appears to have hung listlessly down, and his left is raised, that he may place his hand round the neck or on the head of his friend, who is endeavouring to raise him from the ground, and carry him away from the scene of action. This person is also entirely without clothing, has stepped forward to the assistance of his comrade, and is stooping down to raise and support him, by placing his hands upon his sides, so that he may draw him back at the same time that he is endeavouring to lift him up. The head and right leg of this figure are lost. He is entirely occupied with the situation of his friend, thinking only of rendering him assistance, not engaged in the combat, and regardless of himself. At the feet of the wounded warrior is another, also entirely unclothed, who is stooping very low down, and with his right hand is about to take hold either of his leg or the drapery which covers it. It seems doubtful whether he is the friend or the foe of the wounded person, whether he is about to assist the other in carrying off the body, or whether he is desirous of pulling it away from him, and dragging it off in another direction. This latter is probably the motive of the figure, for he is defending himself against the naked warrior who is approaching, and who, had he been the enemy of the wounded man, would certainly have directed his first efforts against the person who was nearest to him, the most open to his attack, and without the means of resistance or defence. Whatever may be his intent, it is evident that he is conscious of the danger which attends his proceedings, for he has covered himself with his shield as a defence against the attack of the warrior, who is ap-

proaching with a rapid step. This figure is also without drapery, but is furnished with a shield, and has had his head, now lost, covered with a helmet, of which all that remains is a portion of the floating crest; his right arm is so entirely destroyed, that its position and movement cannot be even conjectured. This is perhaps the most interesting group in the whole of the composition, and displays the great skill of the artist; the varied action of the different figures is admirably expressed, and the contrast between the life, activity, and energy of the approaching warrior, and the relaxed debility of the fallen and wounded person is beautifully imagined and executed.

Behind this group, but apparently unconnected with it, are two persons engaged against each other. One is clothed in a chiton without sleeves, descending to the knees, and bound round the waist with a zone, and over his shoulders is a chlamys, the folds of which floating behind him indicate the rapidity and direction of his approach; he is furnished with a shield, and his head is covered with a helmet; his right arm is entirely lost, and its movement cannot be ascertained. His antagonist is turned towards him, and is evidently waiting his approach; his feet are planted firmly on the ground, the left well advanced, the right knee and the body drawn back; the whole admirably arranged and prepared for advancing, and giving impetus to the blow which he is meditating with his uplifted right hand. The weapons throughout this frieze were probably of metal, and are all lost, so that their forms and nature cannot be ascertained; it is probable that they were generally swords, but the position of the arm of the figure now under consideration seems better adapted for hurling a missile, than striking with a sword; on this point, however, as the marble is much mutilated, we cannot absolutely pronounce. This person appears to be clothed with a sort of peplus, which is bound round the waist, one end of it being expanded and thrown over the left shoulder and whole of the arm, operating in some

measure as a substitute for a shield; the whole of the right side is uncovered, and the right arm is left free and unencumbered with drapery of any kind. The head has had some covering, but the mutilations of the marble prevent its form and nature from being ascertained. These figures are well opposed to each other; the eagerness and rapidity of the one who is rushing to the attack, and the firm, vigilant patience of the other are expressed with great truth and force.

The next group consists of four figures, or rather perhaps of a double group of two figures each, for the pairs do not appear to have any connexion with each other. The one group consists of two figures not very dissimilar in costume; one is rushing forward to attack, his only drapery appears to be a peplus, which in the bustle of the engagement has become displaced, and now merely hangs across the left arm and shoulder, the ends flying behind and shewing the direction, as well as the rapidity, of the wearer's movements. He is evidently advancing with eagerness and vigour, his feet are firmly planted, and the action, as well as the muscular developement, evinces great strength and exertion. His right arm is entirely lost, but from the position of the body there can be little doubt that it was raised to strike; and there is a slight projection on the surface of the marble a little above the shoulder, which was probably a tie to support the uplifted arm; his left hand has seized the shield of his opponent to prevent him from using it effectually in his defence. He has certainly not been provided with a shield, and the marble is too much mutilated to allow of our ascertaining with what covering his head was protected. Both legs, one above, the other below the knee, are broken away, but enough remains to determine the position of the figure. The other warrior has been in some degree worsted in the encounter, and has fallen upon one knee; he is raising his shield to protect himself, and his right arm, the greater part of which is lost, has been drawn

back not to strike, but to thrust, and thus the contest may still terminate in his favour. The head and the left leg below the knee are lost; the only drapery about this figure has become closely wound round the right leg and thigh, and so has probably hampered him in his movements, and contributed to the fall, which has placed him in the hazardous position in which he is now seen. Behind him on the ground lies a helmet, but the mutilated state of the marble prevents our even conjecturing from whose head it may have fallen.

The other group of two figures is very much mutilated, but enough remains to shew that resistance had ceased on the part of one of the combatants, who is seeking safety in flight. He has been clothed in a chiton descending to the knees, and probably bound round the waist; he has also worn a chlamys, which flying behind him shews the direction of his course; he appears to have carried a shield, but perhaps this may have been only a portion of his chlamys. The upper part of the body is destroyed, but from what remains of its outlines, and from the action of the lower part, we may almost pronounce with certainty that no resistance or offensive action was meditated. The other figure seems to have been clothed, like some others which we have already noticed, with a sort of chiton which descended to the knee, was bound round the waist, and passed over the left shoulder, but left the right side and both arms uncovered and unencumbered. The right arm is lost, but the left is raised above the head, as if both were preparing to inflict a fatal blow on the unhappy fugitive, and from the appearance of the right leg, the only one visible, the warrior has raised himself on tip-toe to give the greater force to this last effort, the effect of which seems scarcely left in doubt.



Frederick, fadp.

H. Corbould del.

PLATE XI.

SIGEAN BAS-RELIEF.

[Height 2 f. Length 11 f. 2 in. Width 2 f. 10 in. No. 324.]

The monument represented in this plate was first made known to modern times by Lady Mary Wortley Montagu, who in the account of her visit to Sigean in the Troad, in June 1718, says, "On each side the door of this little church lie two large stones, about ten feet long each, five in breadth, and three in thickness. That on the right is a very fine white marble, the side of it beautifully carved in bas-relief; it represents a woman, who seems to be designed for some deity, sitting on a chair with a footstool, and before her another woman weeping, and presenting to her a young child that she has in her arms, followed by a procession of women with children in the same manner. This is certainly part of a very ancient tomb; but I dare not pretend to give the true explanation of it."¹ On the other side of the door of the church was the celebrated Sigean Inscription, which Lady Mary lamented that she was unable to remove from a want of machines for the purpose, and because her boat was not large enough to hold it. Her ladyship's description and measurements are not very accurate, but there cannot be any doubt of the identity of the two objects, both of which are now in the British Museum, and were seen, as she describes them, by Dr. Chandler in 1764, and at a later period by the Comte de Lambert Gouffier. The building in which they were placed at first, the Doctor describes as "a mean church on the brow, toward Mount Ida," which "occupies the site of the Athenæum or temple of Minerva;

¹ Lady M. W. Montagu's Letters during Mr. Wortley's Embassy, Works, v. iii. p. 30.



Il Gerboulle del.

PLATE XI.

SIGEAN BAS RELIEF.

[Height 2 f. Length 5 f. 9 in. Width 2 f. Old No. 99. New No. 324.]

The monument represented in this plate was first made known to modern times by Lady Mary Wortley Montagu, who in the account of her visit to Sigeum in the Troad, in June 1718, says, "On each side the door of this little church lie two large stones, about ten feet long each, five in breadth, and three in thickness. That on the right is a very fine white marble, the side of it beautifully carved in bas-relief; it represents a woman, who seems to be designed for some deity, sitting on a chair with a footstool, and before her another woman weeping, and presenting to her a young child that she has in her arms, followed by a procession of women with children in the same manner. This is certainly part of a very ancient tomb; but I dare not pretend to give the true explanation of it."¹ On the other side of the door of the church was the celebrated Sigeian Inscription, which Lady Mary lamented that she was unable to remove from a want of machines for the purpose, and because her boat was not large enough to hold it. Her ladyship's description and measurements are not very accurate, but there cannot be any doubt of the identity of the two objects, both of which are now in the British Museum, and were seen, as she describes them, by Dr. Chandler in 1764, and at a later period by the Comte de Choiseul Gouffier. The building in which they were placed as seats, the Doctor describes as "a mean church on the brow, toward Mount Ida," which "occupies the site of the Athenéum or temple of Minerva;

¹ Lady M. W. Montagu's Letters during Mr. Wortley's Embassy. Works, v. iii. p. 30.

of which the scattered marbles by it are remains."² The subject he considered to be the presentation of young children with the accustomed offerings to Minerva.³ An engraving of this monument, from a drawing supplied by Dr. Chandler, who considers it to be part of a pedestal, forms the vignette of the preface to the first volume of *Ionian Antiquities*, where it is stated, that it was customary among the Greeks to consign their infants to the tutelary care of some deity. Another engraving of this same monument occurs in the work of the Comte de Choiseul Gouffier,⁴ who also considers Minerva to be the presiding deity here represented. Both these engravings exhibit it in the mutilated condition in which we now see it, the heads, with one exception, being deficient.

The group on this monument consists of five figures, the central one of which is a female, in whom, from her superior size, as well as from the sedate dignity of her appearance, we at once recognise a divinity. In front of her are two women approaching, each carrying in her arm a new born infant closely wrapped in swaddling clothes. The first extends her hand toward the goddess, is addressing herself to speak, and apparently imploring some assistance or protection for her infant charge; the other seems advancing with a slow and melancholy step, and, with her head drooping upon her hand, testifies her grief at the apparent illness of her child, and the slightness of that hope, which has however led her to seek the presence of the goddess. Behind is a third female, who also carries an infant similarly attired, and evidently with the same view of claiming protection and assistance. These women are each clothed in a long chiton, descending to the feet, and without sleeves, having over it a pallium, which entirely covers the left arm, and being tucked up around it descends only to the knees. Behind the last mentioned female a fourth approaches, carrying on her left hand

² Chandler's *Travels in Asia Minor*, p. 36.

³ *Ibid.* p. 37.

⁴ *Voyage Pittoresque de la Grèce*, tom. II. pl. 38, p. 433.

a broad open vessel, and, suspended in her right, a square temple-formed cista with a pointed roof, apparently containing offerings to propitiate the divinity. This female is clothed in a long chiton, with entire sleeves reaching to the wrists; over it she wears a pallium, which, hanging loose, descends almost to the ancles. All these figures are designed with great elegance and simplicity, but the workmanship is not highly or elaborately finished. The presiding goddess is seated upon a chair, clothed in a long tunic, with sleeves reaching to the elbow; over it she wears a peplus of most ample dimensions, which, partially covering the arms, is wrapped in broad large folds over the lower part of the person; the folds from behind have been drawn up over the head, covering it in the form of a veil, and a portion is drawn forward by the left hand. This figure has been called Minerva both by Dr. Chandler and the Comte de Choiseul Gouffier, both probably having been influenced by the circumstances of the monument having been found upon the site of the ancient temple of that goddess. We are more disposed to consider that Juno Lucina is the personage intended; we are not yet quite satisfied that Minerva, even in her most pacific capacity, is ever represented without some of that armour, accoutred with which she sprang from the head of her father; the forms too are peculiarly matronly, much more so than we recollect ever to have seen upon any well executed figure of Minerva, but such as are quite characteristic of Juno as a matron, and in her capacity of nurse, presiding over the birth and rearing of infants; the costume is also well suited to Juno, and the application of the hand to the veil, though not unfrequent in female divinities of the earlier ages of art, was perhaps very seldom adopted in latter times, except in statues of Juno. Though Minerva may have occasionally usurped the province of Hygeia, and taken upon herself the protection of medicine and of surgery; yet it is Juno who is peculiarly the protectress of mothers and their infants, and it is therefore Juno whom we

consider to be here represented, listening to the addresses and accepting the offerings of these three matrons.

Lady Mary W. Montagu calls this monument part of a tomb; it has in modern days been described as an oblong shallow vessel for containing holy water; Dr. Chandler calls it a pedestal, and this we think the most probable conjecture. It has never been more than three inches and a half deep, and is therefore unfitted for a tomb. It has at some time held liquid, for there are still the remains of three holes in front, which may have been made to empty and clean it; but they are rude, and probably modern, for the whole inside of this object is unfinished, it retains all the rough marks of the chisel, and is by no means in such a state as would have been deemed fitting for a sacred vessel. It has had a cornice round the upper edge, projecting about as far as the plinth below, and thus its external form would have been a very proper one for a pedestal, and such we believe it to have been; the statue, or whatever object it may have supported, having been let into the excavation.

TEMPLE OF THESEUS.

The temple of Theseus is a peripteral hexastyle, or surrounded by columns, and having six in each front. On each side are thirteen columns, including those at the angles, which are also reckoned amongst the six which decorate each front, so that the total number surrounding the temple is thirty-four. The cella measures forty feet in length; it has a pronaos and a posticum, formed by prolongations of the side walls, and having each two columns between the antæ. The pronaos and the portico are together thirty-three feet in depth, while the posticum with its portico measures only twenty-seven feet. The colonnades at the sides of the temple are only nine feet four inches wide; measuring in all instances from the exterior of the cella to the edge of the platform, on which the temple and its columns are based. The thirty-four columns of the peristyle are each nearly three feet five inches in diameter, and the intercolumniations about five feet four inches, except those nearest the angles, where, as is usual in the Doric order, the interval is made smaller, in order to bring the triglyphs to the angle, and at the same time not to offend the eye by an inequality in the dimensions of the metopes. The diameters of the four columns in the antæ are somewhat less; the height of all the columns is the same, rather more than eighteen and a half feet. The height of the temple, from the summit of the pediment to the base of the columns, is about thirty-one feet, and the platform upon which it is built, and which consists of only two steps, is about two feet four inches high.¹ The eastern appears to have been considered the principal front of the temple, for, from the holes which still remain for metal cramps, it would seem that the pediment of this end was decorated with statues, in

¹ See Stuart's Athens, vol. iii. chap. i. pl. ii.

the same manner as the Parthenon; or, at least, was intended to have been so decorated; but whether this intention was ever carried into effect may perhaps be doubted, for no sculpture now remains, nor are any portions of the metal plugs perceptible. There are not any holes in the western pediment, and it is therefore probable that such decorations were not contemplated at that end; and indeed there are other evidences of an intention to give importance to the eastern front by a greater degree of enrichment than that which characterized the western. The ten metopes upon the eastern front, and the four adjoining on each side, are decorated with sculpture, while all the others on both sides, and on the western end, are plain, and devoid of ornament.

The value and interest of the sculptures which adorn this temple are considerably enhanced by our knowledge of the time when they were executed. About 469 years before the Christian Æra, Cimon the son of Miltiades discovered the bones of Theseus in the island of Scyros, and transported them, together with his spear and sword, to Athens, where they were received with extraordinary honours; sacrifices were offered and processions instituted in commemoration of the event, and the splendid temple, the decorations of which we are about to examine, was erected in honour of the hero, the arrival of whose remains in the city of Athens had created such remarkable excitement amongst the people. This temple, dedicated to the hero of Athenian traditions, and reputed founder of Athenian institutions, was erected about thirty years previous to the Parthenon, to which only it was inferior in celebrity and decoration, and which was dedicated to the presiding deity of the city. To the age of Phidias, therefore, must be assigned these marbles, which possess all the high characteristics of Athenian sculpture, and of which the style corresponds to that of the period to which history assigns their production.

The objects preserved in the British Museum, connected with

the temple of Theseus, are casts of three of the metopes from the northern side, being the first, second, and fourth, commencing from the north east angle, and of the greater portion of the friezes which decorated the pronaos and posticum. They were made at Athens, by direction of the Earl of Elgin, from the sculptures which then existed upon the temple, where they still remain. The original marbles have been most lamentably injured, even since the time when Pars made the drawings for Stuart, but enough remains to enable the artist to pronounce that the figures are powerful and well developed, the movements graceful and simple, and the style altogether admirable, though there may be traces of that archaic treatment from which Grecian sculpture was not entirely emancipated before the erection of the Parthenon.² The relief is bold and salient, approaching to the proportions of the entire statue, the figures in some instances appearing to be only slightly attached to the table of the marble. The frieze is in as high relief as the metopes, differing in this respect from the frieze of the Parthenon, the projection of which is very slight. This may be easily accounted for by the difference of the circumstances under which they were presented to the eye of the spectator. The metopes of the Parthenon were exposed to the full effect of the sun, and their bold projections would thus produce a bright and rich effect of light and shadow; and the spectator might view them from any distance most suitable for that purpose. The frieze, however, was placed within the colonnade, and the platform of the temple was so raised, that the spectator could not see any continuity of the subject without mounting upon the platform and placing himself within the line of the columns; in which case, the sculptures being about forty feet above his head, he

² Mr. Dodwell (Classical Tour, vol. i. p. 363,) observes that they are of a grand and heroic style, superior even to the metopes of the Parthenon; a high encomium, to which, much as we admire these sculptures, we cannot entirely subscribe; it must however be recollected, that our acquaintance with them is derived only from casts.

could only see them at a very acute angle, and consequently, if the relief had not been exceedingly low, the greater part of the outlines and details would have been eclipsed by the projections of the lower parts. In the temple of Theseus no such necessity for low relief existed; the frieze was only about fourteen feet above the head of the spectator, the platform was low, and he might place himself at a reasonable distance from the temple, and view the sculpture from such an angle as would suit the character and projection of the parts. The view would indeed in this case be interrupted, but without inconvenience to the spectator, or detriment to the design, for the subject is divided into groups which have not any necessary connection with each other, and will well bear to be viewed separately and in detail, while the subject of the Parthenon frieze was continuous, and would not admit of the view being much interrupted, without detracting from the general effect, and interfering with a comprehensive understanding of the entire subject of the sculptures. It is evident that here, as upon many Grecian buildings, colour was called in to aid the effect of the sculpture, for Col. Leake observes that "Vestiges of bronze and golden coloured arms, of a blue sky, and of blue, green and red drapery, are still very apparent. A painted foliage and mæander is seen on the interior cornice of the peristyle, and a painted star in the lacunaria."³

Those portions of the frieze, which decorated the pronaos or eastern portico of the temple, and of which the Museum possesses casts, are represented in plates XII—XVII. and are arranged on the east side of the Elgin Saloon to the north of the entrance, being numbered consecutively A 55—68. The subject of this range of sculpture has engaged the attention of various archaeologists, who have not arrived at any uniform or satisfactory conclusion; and it must be admitted that, after all their labours, the story represented is far from being well ascertained or un-

³ Topography of Athens, p. 400.

derstood. Before proceeding to describe the various portions represented in the plates of this volume, or to state the opinions of the authors who have attempted to explain them, it may be as well, with a view to the better appreciation of their respective opinions, to take a slight review of the principles by which the Grecian architects and artists may have been guided in the decoration of their temples, as far as we may be able to ascertain or judge of them from the remains of ancient buildings which still exist.

The Parthenon, the purest and noblest monument of Grecian architecture, was dedicated to the virgin goddess Minerva, and all the sculptures which decorated its various parts were illustrations of her history and her worship, according to Attic tradition and interpretation. In one pediment was represented her birth from the brain of Jupiter; in the other, her memorable contest with Neptune for the patronage of the state of Attica. The metopes, as far as we can ascertain or conjecture the subjects of those still existing, or of which drawings have been preserved, represented scenes where the goddess herself is performing some memorable exploit, or where her presence or influence was apparent or generally recognised by the Athenian people. The frieze represented the gay and gorgeous procession which excited the admiration, not only of the Athenian people, but of the strangers from every Grecian state assembled during the Panathenaic festival, the most celebrated of all the sacred services which were performed to the deity to whom the temple had been dedicated.

The temple of Apollo Epicurius at Phigalia, was decorated with sculptured metopes and a continuous frieze. Of the metopes only three fragments have been preserved; their subjects cannot be distinctly ascertained, but two at least of them are supposed to represent choragic figures, and would be appropriate to a temple of Apollo. The frieze presents two separate sub-

jects, one a contest between Greeks and Amazons, wherein we do not recognize any allusion to the deity to whom the temple is dedicated, and of whose interference or influence on such an occasion history does not supply us with any record; but it must be recollected that the ancients would perfectly comprehend the unexpressed feelings and motives of the artist, which, from our imperfect knowledge of the minute details of their history and mythology, we are unable to supply. In the subject of the other part of the frieze, the battle between the Centaurs and the Lapithæ, which occurred at a nuptial festival, an occasion on which it was necessary to invoke Diana, though not solely, but amongst other divinities, there might to us have been some difficulties in tracing the connexion with Apollo; but the artist, by introducing the chariot of Apollo and Diana, has vindicated the practice of decorating temples with subjects referring to the deities to whom they were dedicated.

The Æginetan temple has been called the temple of Jupiter Panhellenius, and an inscription, said to have been found in the ruins, has been adduced as proof of the correctness of the title,⁴ but this inscription is only a fragment, and may have had no reference to the temple; it is formed of letters only an inch high, and could scarcely have recorded the dedication of the temple itself, even if we admit that it was the practice of the Greeks to inscribe the front of their sacred edifices in such a manner. We cannot then attach much importance to this fragment, but we know that a temple dedicated to Minerva was situated upon the hill where these ruins were discovered, and when we see the prominent position assigned to that goddess in the sculptures which now remain, we cannot have much difficulty in believing that the temple to which they belonged was dedicated to her,⁵

⁴ Expédition scientifique de Morée, vol. iii. pl. 52, fig. 4. and *Annali dell' istituto di corrispondenza archeologica*, vol. i. p. 342.

⁵ See the opinion of the Baron de Stackelberg to the same effect, *Annali dell' istituto*, vol. ii. p. 319,

and in adducing these sculptures as another proof that the subjects represented on temples recorded achievements performed under the auspices of the deities to whose honour they were erected.

Of the sculptures of the temple of Victory, from their mutilated state, and the destruction of all the attributes of the various personages, we are unable to give a satisfactory explanation; yet we perceive enough, in the contests represented upon the frieze, to convince us that the exploits were supposed to be performed under the immediate influence of Victory. The choragic monument of Lysicrates was dedicated to Bacchus, and upon its frieze we find represented one of the most remarkable events in the history of that deity, the metamorphosis of the Tyrrhenian pirates.

From the instances here adduced of a general practice, we think we are justified in concluding that a knowledge of the presiding patron of any temple would tend to ascertain the subjects, and elucidate the details, of the decorations with which the architecture was embellished; and that, in return, the sculptures may assist materially in determining the personage to whom the building may have been dedicated. If these principles are admitted, we may proceed with more satisfaction in the endeavour to explain the subject of the sculptures which decorated the temple acknowledged to have been dedicated to Theseus. We must, however, in the outset acknowledge that the connection between the representations and the presiding divinity or demigod is frequently so slight as to be traced with difficulty, and in some instances, probably from our imperfect knowledge of ancient mythology, not to be traced at all, in these days.

Before offering any opinion of our own respecting the subjects of these sculptures, it may be convenient to recite the explanations which have been proposed by others. Stuart, vol. iii. page 9, observes of the sculpture on the frieze of the pronaos, "Here we see represented a battle and a victory. It seems an

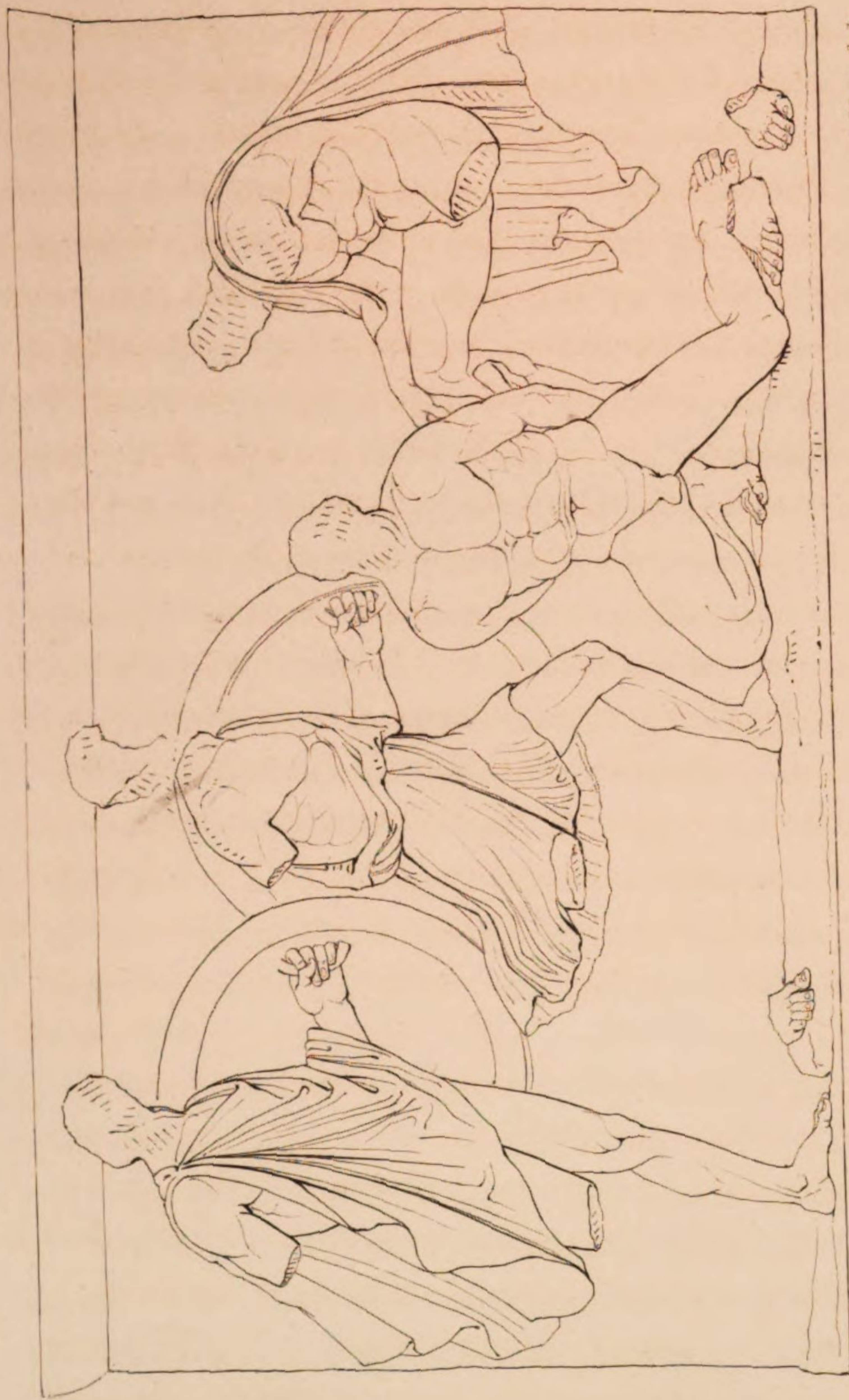
action of great importance, for it is honoured with the presence of six Divinities, three of whom, though somewhat defaced, are yet to be distinguished for Jupiter, Juno, and Minerva; it is not so easy to decide who are the Divinities in the other groupe. Amongst the combatants, is one of superior dignity, more vigorous exertion, and more ample stature; a robe trails behind him; he hurls a stone of prodigious size at his adversaries. May it not represent the phantom of Theseus, rushing impetuously upon the Persians at the battle of Marathon? His miraculous apparition, upon that memorable occasion, was firmly believed by the Athenians, and was one inducement to their building this Temple. The victory at Marathon was certainly one of their most glorious achievements; and there is a kind of modesty and piety in attributing (as they here appear to do) this amazing victory to the protection of their gods, and the assistance of their hero, rather than to their valour. The last figure has evidently been employed in erecting a trophy."

Col. Leake, (Topog. of Athens, p. 395) on the other hand supposes that, as the decorations of the flanks represented the exploits of Theseus, and those of the posticum the combat between the Centaurs and Lapithæ, the front must be the Gigantomachia, in allusion to the exploits of Hercules. "We find, accordingly," he observes, "that all the metopes in the *front* of the temple, which can be deciphered, relate to the labours of Hercules, and that all those on the *two flanks*, which can be deciphered, relate to the labours of Theseus. In like manner, we find that the subject of the frieze over the columns and antæ of the posticum, or *back* vestibule, was the most celebrated action of the life of Theseus, his contest with the Centaurs. It may fairly be presumed, therefore, that the pannel over the pronaus related to the exploits of Hercules,—the work was evidently intended to represent a contest of men armed with stones against others armed with shields and swords."

“ The dimensions of the prostrate figure in the middle compartment, (see plate XVI.) and the weapons of the others, which are rocks beyond all proportion to the size of the combatants, leave little doubt that the subject of the whole composition is that which was so often described in the Athenian temples, namely, the *gigantomachia*, or battle of the giants, who were said to have hurled whole mountains against the gods, and to have been subdued chiefly through the exertions of Hercules. As all the gods were supposed to have been engaged, or at least to have been present, upon this occasion, the six seated deities are probably intended by the sculptor for those of the highest rank, with whose dignity he may have thought it most consistent to describe them as present only, but not absolutely taking part in the combat. Apollo, Bacchus, Mars, and Mercury, we may suppose to be engaged together with Hercules in the action.”

Müller (*Denkmäler der Alten Kunst*, p. 11.) observes of this frieze, that it represents a combat between warriors armed after the manner of the Greeks, whom he considers to be Athenians under the command of Theseus, warring against persons of great strength, who wield rocks for the destruction of their enemies, and whom he supposes to be the *Pallantidæ*. These persons, who are generally considered to have partaken of the nature and dimensions of giants, deeming themselves the legitimate claimants to the Athenian throne, determined to destroy Theseus, when he had been discovered and acknowledged to be the son of *Ægeus*. That hero, however, having been made acquainted with their purpose, and with the mode by which they designed to accomplish it, took them by surprise, destroyed several of them, and put the rest to flight. Of the nature and habits of this gigantic family, of their weapons and style of warfare, or of the incidents of the contest which terminated their existence, we know scarcely any thing, and are consequently unable to recognise in the sculptures before us any scenes peculiar to this exploit of Theseus.

Of the three conjectures thus presented to our consideration, we cannot bring ourselves to adopt any one; indeed, upon an attentive examination of the fragments which remain of these remarkable sculptures, we cannot believe that one action alone was intended to be represented, but are of opinion that three or four achievements are here recorded; the subjects being separated from each other by the interposition of the groups of seated divinities. We have been chiefly led to form this opinion by considering the scene represented in plate XVI. of this work, where one person of apparently distinguished rank is contending against four others, all of whom are unprotected by any defensive armour, and are carrying on a rude warfare with enormous stones and rocks. In all the other portions of this frieze some, at least, of the personages introduced make use of the ordinary resources both of offensive and defensive armour employed by highly civilized nations, while not the slightest trace can be found of any of the ruder and coarser weapons, clubs or rocks; and it seems difficult to imagine that, if a warfare in which such rude implements were used was intended to be the subject of the whole frieze, the artist should have limited their introduction to a portion of the picture, and that portion cut off from what we may reasonably suppose to have been the principal subject of his composition, that which, occupying the most central part of the whole, seems to have taken place in the presence of some of the chief divinities of Olympus, the attention of all of whom seems to be peculiarly directed towards it.



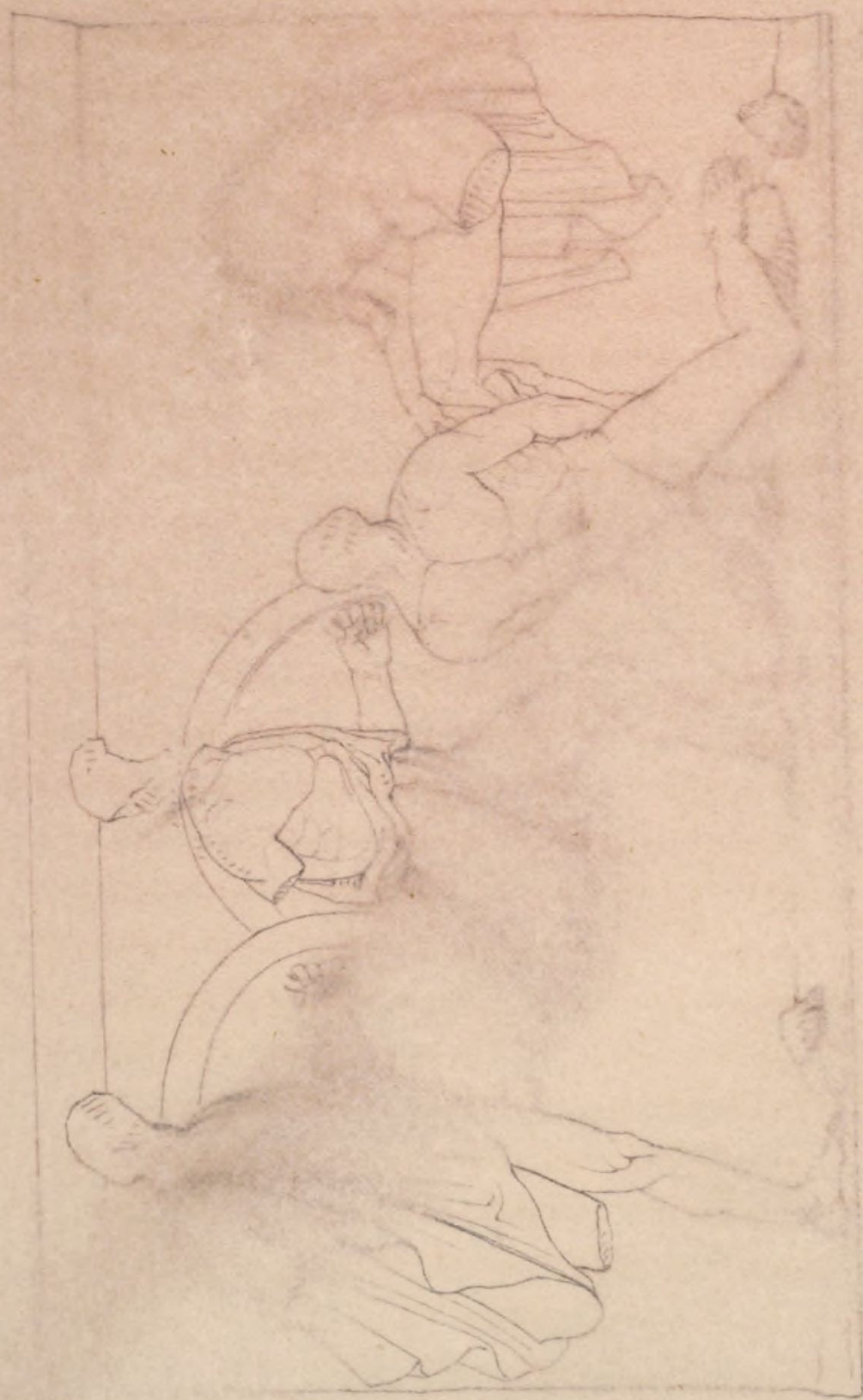
H. Corbould del.

H. Moses sculp.

PLATE XII

(Height 21 3/4 in. Length 41 6 in. Old No. 3.35. New No. 188.)

According to the opinion just expressed, we are disposed to believe that this group of figures, the first opposite to the left hand of the spectator when looking up to the eastern pediment of the temple of Theseus, represents a subject unconnected with those sculptured upon the other parts of the same pediment. It is separated from them by the group of divinities, who are seated with their backs to this scene, to which they do not appear to give any attention. We do not think that this apparent indifference to the action can be fairly attributed to that neglect of perspective which characterises the sculpture of the ancients, and which indeed is scarcely to be avoided in a continuous composition like that of a frieze. Since the time of Stuart's visit to Athens, this frieze has suffered much mutilation, and this portion has lost one entire figure at the extreme right, behind the warrior who is binding a captive, and which, from the engraving in his work, appears to have represented a man running away, entirely naked and unarmed, except that round his left arm appears a band, which, if it had really existed, would prove that he must have carried a shield. Unfortunately we are unable to place implicit confidence in the accuracy of the details of Stuart's engravings, and therefore feel at liberty to disbelieve the existence of that band, especially as, from the appearance of the figure, that arm would have been attached to the field of the frieze; and if the statue, if it had ever existed, there would then have remained traces of its removal, or of its being borne by the two warriors, which are partially shown at the left of the composition. The group, then, appears to have originally consisted



H. Gerhard del.

PLATE XII.

[Height 2 f. 9½ in. Length 4 f. 6 in. Old No. A 55. New No. 136.]

According to the opinion just expressed, we are disposed to believe that this group of figures, the first opposite to the left hand of the spectator when looking up to the eastern pediment of the temple of Theseus, represents a subject unconnected with those sculptured upon the other parts of the same pediment. It is separated from them by the group of divinities, who are seated with their backs to this scene, to which they do not appear to give any attention. We do not think that this apparent indifference to the action can be fairly attributed to that neglect of perspective which characterises the sculpture of the ancients, and which indeed is scarcely to be avoided in a continuous composition like that of a frieze. Since the time of Stuart's visit to Athens, this frieze has suffered much mutilation, and this portion has lost one entire figure at the extreme right, behind the warrior who is binding a captive, and which, from the engraving in his work, appears to have represented a man running away, entirely naked and unarmed, except that round his left arm appears a band, which, if it had really existed, would prove that he must have carried a shield. Unfortunately we are unable to place implicit confidence in the accuracy of the details of Stuart's engravings, and therefore feel at liberty to disbelieve the existence of that band, especially as, from the appearance of the figure, that arm would have been attached to the field of the frieze; and of the shield, if it had ever existed, there would then have remained traces as unequivocal as of those borne by the two warriors, which are partially shewn on the left of the composition. The group, then, appears to have originally consisted

of five figures, three of whom are armed, and have been contending with two others, who, as far as we may judge from the present state of the sculpture, are unarmed. One appears to be effecting his escape by flight, while his less fortunate companion has been captured, and, having been thrown upon his knees, is having his hands tied behind his back.

This group is very artificially arranged, in accordance with the practice prevalent amongst the ancients of making every figure and every mass balanced by corresponding figures or masses. In the centre we have a person thrown down upon his knees, with two figures on each side, exactly balancing each other. The centre figure, except in the loss of the greater part of the head, is entire, and in the same state as when seen by Stuart; the figure which is binding him was also at that time entire, and wore a crested helmet; it is now much mutilated, having lost the head, and also the left leg and arm. The motive of these two figures is perfectly clear, and the action well expressed, but there is by no means the same certainty respecting the other three. On one side we have two figures approaching the scene of action, each bearing on his left arm the large round argolic buckler, and each having probably borne the same description of weapon, but what that may have been cannot now be ascertained, for both right arms, with the weapons they may have held, were destroyed before the time of Stuart. In other respects, the leading figure who is approaching with rapidity appears to have been perfect, and to have worn a helmet; the head and the right leg have, as well as the right arm, been since destroyed. He has been clothed in a chiton without sleeves, the fastenings of which upon the right shoulder have given way, so that it has fallen down, leaving the whole of that side of the body uncovered down to the waist, where the garment is supported by a girdle concealed under the folds of the fallen drapery. The other figure is advancing at a less rapid pace, and probably

wore a helmet, which, however, does not appear in Stuart's plate; he is clothed in a chlamys of rather large dimensions, fastened by a fibula upon the right shoulder, and covering nearly the whole of the left arm; the head is now lost, as well as the right leg and arm. These two persons seem to be rushing forward in pursuit of the naked figure which is now lost, but which was originally at the extreme right of the composition, behind the warrior who is stooping to bind the captive; he appears from Stuart's plate to be running away with every sign of alarm and dismay.

Col. Leake,¹ supposing the whole subject to represent the gigantomachia, considers that "the helmet upon the victor's head may perhaps be intended to characterise Mars." We do not however think that there is any thing in the composition, or in the treatment of the particular figure, which would mark a divinity, and distinguish him from the other persons in the groups; he is merely one of three, and though he may have been the most renowned of them, yet there is not any reason to imagine that he is of a character or nature different from his companions. As the subject decorates a temple of Theseus, he may possibly, nay probably, be the hero intended, but we do not recollect any recorded incident in his career, which corresponds with this representation. Of his contest with the Pallantidæ we have only very slight mention; they are said to have been of dimensions beyond the ordinary race of men, and to have been of a rude generation;² such is somewhat the character of the two defeated persons in the scene before us, which may have reference to this passage in the life of Theseus, but it must be confessed that a satisfactory explanation of this group still remains to be discovered.

¹ Topography of Athens, p. 397.

² See Müller, Denkmäler der Alten Kunst, tab. xxi. n. 109, p. 11. Sophocles, quoted by Strabo. ed. Amst. 1707, fol. p. 601.

Amongst the incidents of the gigantomachia, there is one of the binding of a captive recorded by Homer,³ who states that Mars was bound in fetters by Otus and Ephialtes, and confined in a brazen cask, until he was furtively released by Mercury. We cannot suppose this to be the action represented; the armed warriors look very little like rude giants, nor does the unarmed captive much resemble the God of War; and as we cannot but think that the fugitive is the companion of the captive, and of like nature, he too must be a divinity if that captive be Mars, and we can scarcely believe that the capture of one divinity and the timid flight of another would have been selected as a subject of decoration for such a temple.

³ Il. v. 385-91. (ed. Heyne, 1821) Schol. in loc. and Hygin. Poet. Astron. lib. ii. cap. xl.



H. Corbould del.

H. Moses sculp.

PLATE XIII.

[Height of figure, 10 1/2 in. Old Nos. A 56, A 57. New Nos. 137, 138.]

The position of the figure bearing the subject of the present plate represents three seated figures, which balance and correspond with three others towards the opposite end of the frieze; the three now before us can scarcely be considered other than Jupiter, Juno, and Minerva. They are all seated upon portions of rock, which, we may fairly suppose, are intended to represent the summits of Olympus, and appear to be occupied with the combat which is taking place below, in the area between them and the three other divinities. The figure opposite the left hand of the spectator is Minerva; she is clothed in a chiton of most ample dimensions, and without sleeves; it descends to her ankles, though it has been fastened round her waist by a zone concealed beneath the folds, the doubles of which we perceive resting upon the upper part of the lap; this graceful and majestic robe has been doubled at the neck, and fastened upon the shoulders by straps, the ends hanging down in front as low as the waist. She has probably held a spear in her right hand, the perforation through which is still apparent, and shews that it must have been composed of metal. According to Stuart's plate she must have worn an helmet, but that, as well as her head, have now disappeared; her legs must also have been of metal, for, even in the casts, the marks of the rivets by which it was fastened are still to be perceived. Her feet are clothed with sandals, as are those of Juno and the remaining one of Jupiter; her left hand is broken, and the right arm from the shoulder to the wrist has been lost since the time of Stuart. The figure is dignified, and the arrangement of the drapery is graceful, rich and elegant.



H. Mason, London

H. G. Chappell, del.

London, Published August 1844, by the Rev. J. G. Chappell, at the Brick Pavement

PLATE XIII.

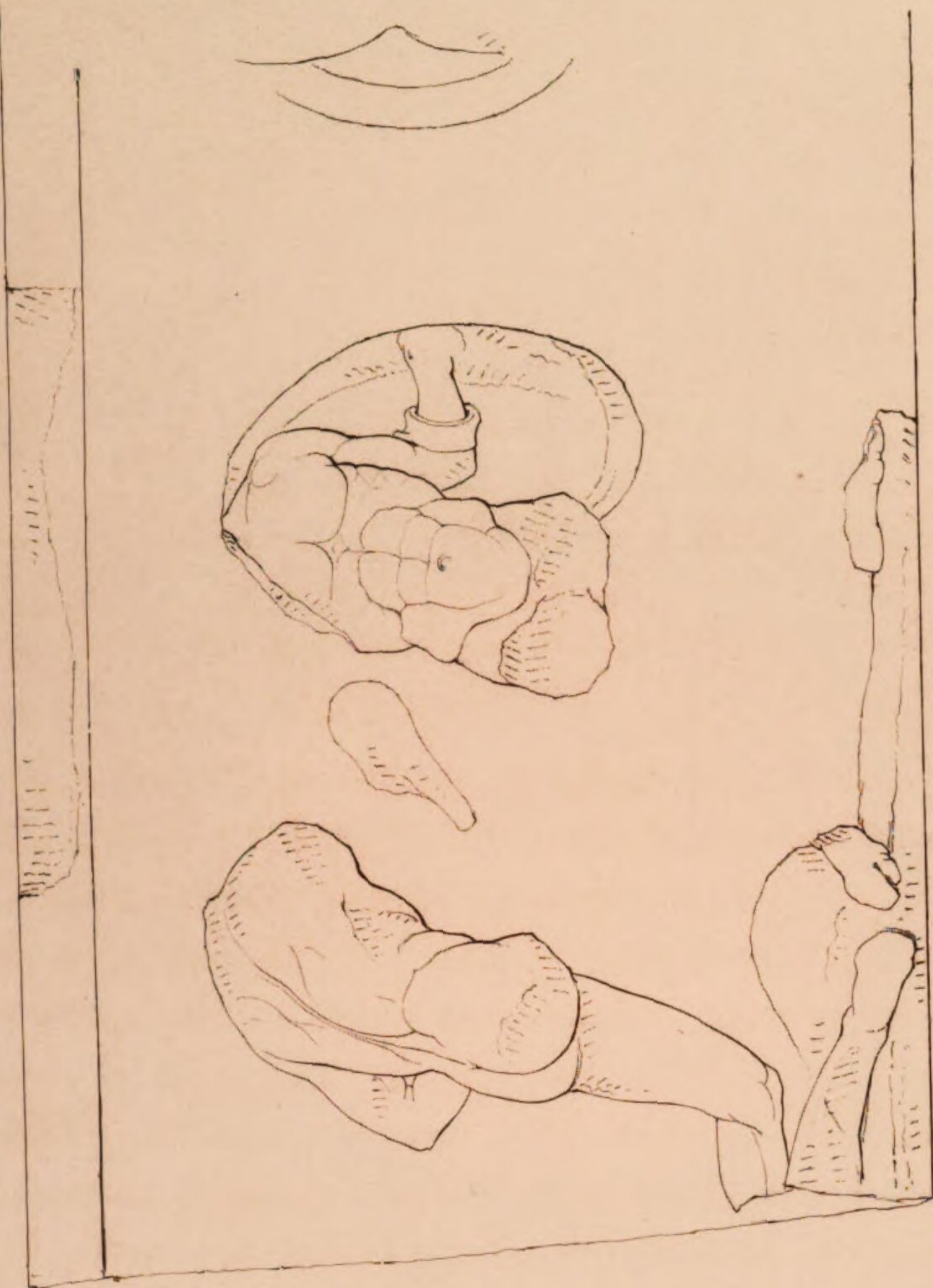
[Height 2 f. 9½ in. Length 4 f. 6½ in. Old Nos. A 56. A 57. New Nos. 137, 138.]

The portion of the frieze forming the subject of the present plate represents three seated figures, which balance and correspond with three others towards the opposite end of the frieze; the three now before us can scarcely be considered other than Jupiter, Juno, and Minerva. They are all seated upon portions of rock, which, we may fairly suppose, are intended to represent the summits of Olympus, and appear to be occupied with the combat which is taking place below, in the area between them and the three other divinities. The figure opposite the left hand of the spectator is Minerva; she is clothed in a chiton of most ample dimensions, and without sleeves; it descends to her ancles, though it has been fastened round her waist by a zone concealed beneath the folds, the doubles of which we perceive resting upon the upper part of the lap; this graceful and majestic robe has been doubled at the neck, and fastened upon the shoulders by fibulæ, the end hanging down in front as low as the waist. She has probably held a spear in her right hand, the perforation through which is still apparent, and shews that it must have been composed of metal. According to Stuart's plate she must have worn an helmet, but that, as well as her head, have now disappeared; her ægis must also have been of metal, for, even in the casts, the marks of the rivets by which it was fastened are still to be perceived. Her feet are clothed with sandals, as are those of Juno and the remaining one of Jupiter; her left hand is broken, and the right arm from the shoulder to the wrist has been lost since the time of Stuart. The figure is dignified, and the arrangement of the drapery is graceful, rich and elegant.

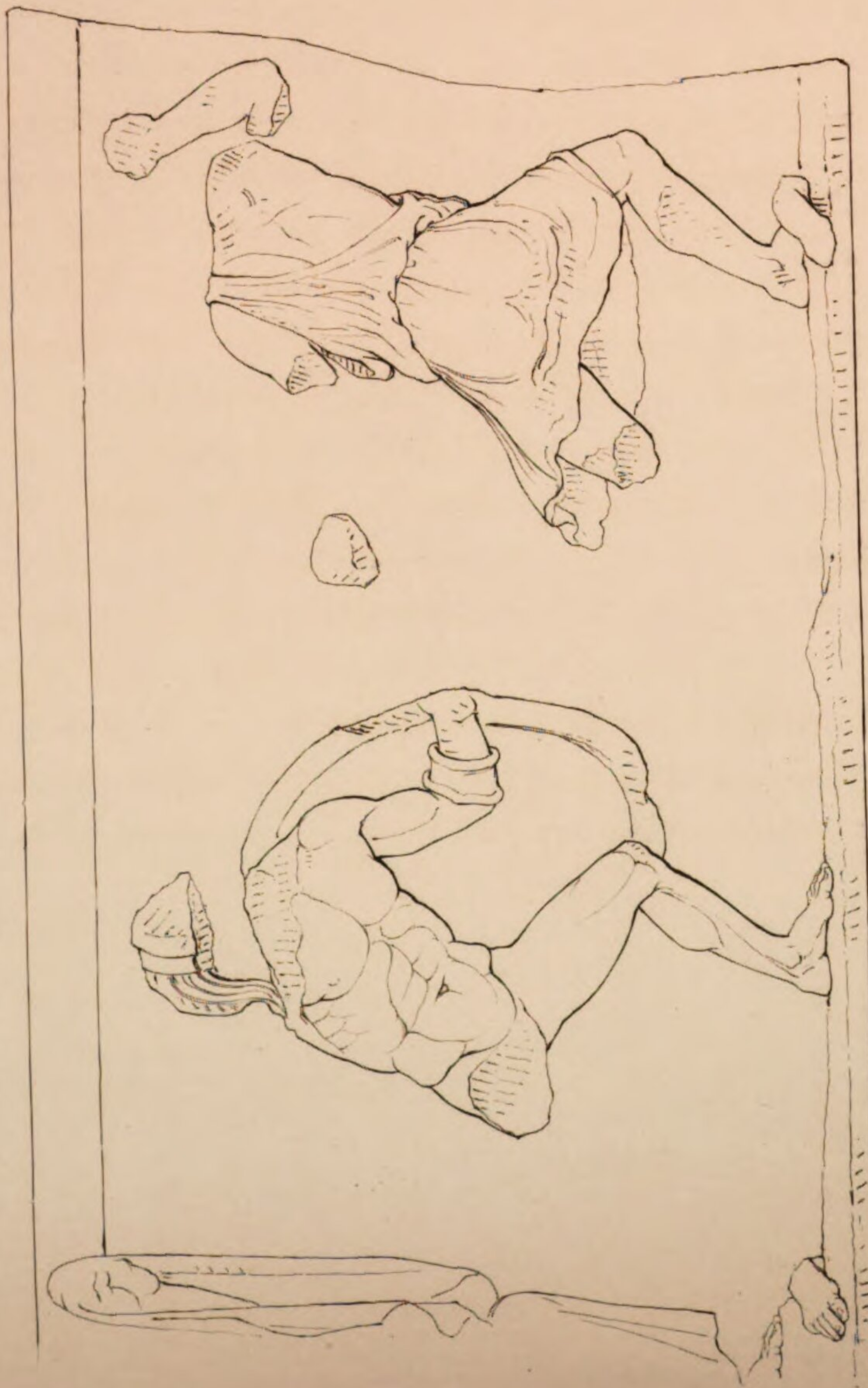
The next figure is evidently Juno, as might be inferred from her position between Jupiter and Minerva, as well as from the amplitude and peculiar arrangement of her drapery. She is seated with her front towards the combat which is taking place before her, but her head is for the moment turned towards Minerva, to whom she seems to be addressing herself; her right arm is raised, and, as is evident from Stuart's plate, where the hand alone is wanting, has been supported by a long sceptre; her left hand is concealed beneath the large folds of her peplus, but is slightly raised as if pointing to the scene of action. Her face and part of the right arm have been destroyed since they were seen by Stuart. She is clothed in a chiton of most ample dimensions, descending to the ancles, apparently fastened round the waist, and without sleeves. Over this she wears a noble peplus, one end of which hangs over her left arm which it entirely conceals, passes over her head on which it hangs like a veil, a costume very frequently observable in statues of Juno, and is then brought round the body, and covers the front of the figure from the waist to the ancles. The drapery is disposed with great grace and dignity; its ample folds indicate its wearer to be of high rank, and are appropriate to slow and majestic movements, contrasting somewhat with those of Minerva, which, though graceful and dignified, are more adapted to the active character of that belligerent goddess.

The next figure is Jupiter, who appears from his position to be observing the battle before him with great interest, perhaps indeed while in the very act of rising from his seat to interpose his authority; the right foot is thrown back, the body bent forward, and the left hand supported by his long sceptre, the end of which has been placed upon the ground, and by which he would therefore be assisted in rising. He is clothed in an ample peplus, which covers all the lower part of his person, and, passing behind his back, is brought forward and hangs in large, loose

folds over the front of the left arm, the whole of which it conceals ; the right arm and the whole front of the body are exposed. The face, part of the left hand, and the sceptre, had already disappeared in Stuart's time ; the right arm, part of the right foot, and remainder of the head have been destroyed since his drawings were made. The armed figure, which is seen upon the extreme right of this slab belongs to the subject of the next plate, where it is more fully exhibited.



H. Moser sculp.



H. Carpeaux del.

PLATE XXX

[Height 2 ft. 10 in. Length 1 ft. 10 in. — Fragment of a relief.]

Old Nos. A 38, A 39, A 40. New Nos. 138, 139, 140.

In this plate and the following is represented all that remains to us of the combat which takes place in the presence of the divinities; three of these we have already described, and the other three are seen in the next plate. In this combat there were originally eight persons exhibited as engaged, but of these little more than six remain, the others having disappeared since the time of Stuart. Even then they were so mutilated, that every minute detail, which could have characterized the contest, or the people engaged, had been destroyed; and we are quite unable to conjecture satisfactorily what peculiar battle the artist may have intended to represent. The two figures on the fragment opposite the left hand of the spectator represent two warriors, who are in some degree isolated from the main subject, or, at least, so far occupied with each other, as for the moment to be inattentive to every thing but their own personal contest. One of them appears to be entirely naked, dressed only with a helmet and shield, and with a sword or spear held in his right hand. In Stuart's time the right arm and shoulder, the right leg and all the hands, except the head of the helmet, have since been destroyed. This figure is supposed to be attacking his adversary, and is pressing so closely upon him as to be on the point of putting him to flight. The other figure, which is much in the same state as it appeared in Stuart's time, has been clothed in a chiton without sleeves, descending only as low as the knees, and bound round the waist; the fibula by which it was fastened upon the right shoulder has been removed to give a



PLATE XIV.

[Height 2 f. 9½ in. Length Fig. 1, 3 f. 7 in. Fig. 2, 2 f. 8 in.
Old Nos. A 58. A 59. A 60. New Nos. 139, 140, 141.]

In this plate and the following is represented all that remains to us of the combat which takes place in the presence of the divinities; three of these we have already described, and the other three are seen in the next plate. In this combat there were originally eight persons exhibited as engaged, but of these little more than six remain, the others having disappeared since the time of Stuart. Even then they were so mutilated, that every minute detail, which could have characterized the contest, or the people engaged, had been destroyed; and we are quite unable to conjecture satisfactorily what peculiar battle the artist may have intended to represent. The two figures on the fragment opposite the left hand of the spectator represent two warriors, who are in some degree isolated from the main subject, or, at least, so far occupied with each other, as for the moment to be inattentive to every thing but their own personal encounter. One of them appears to be entirely naked, furnished only with a helmet and shield, and such weapon as he may have held in his right hand. In Stuart's time the right arm was missing; the right leg and all the head, except the crest of the helmet, have since been destroyed. This figure is engaged in attacking his adversary, and is pressing so closely upon him as to be on the point of putting him to flight. The other figure, which is much in the same state as it appeared in Stuart's time, has been clothed in a chiton without sleeves, descending only as low as the knees, and bound round the waist; the fibula by which it was fastened upon the right shoulder has been removed to give a

freer action to the arm, and the right side of the body is thus left uncovered. The lower part of the left arm having been lost, it cannot be ascertained whether this warrior was ever defended by a shield, nor does it appear with what weapon he was armed, though, from the action of the right arm, it is probable that he was hurling a spear. He is evidently acting rather upon the defensive, and seems turning away from his adversary, and preparing to flee, as soon as he has made the last effort which he is meditating. These two figures are almost identically the same as two which appear, though not engaged together, on the frieze of the temple of Victory, see plates IX. and X. The first of them is quite similar also to one on the same frieze, plate VII.

It appears from Stuart's plates that, immediately behind the warrior whom we have last described, was a second, of whom all that we can say is that he was furnished with a shield, and is bending forward over the body of one who has fallen apparently dead at his feet, but whether with a friendly or a hostile view can scarcely be decided. The foot of this figure still remains, close to the foot of the retreating warrior whom we have already noticed. On the next slab, is seen the leg and foot of the warrior who has been slain.

Upon the other slab of this plate, we see a person of apparently large dimensions, about whom no trace remains of clothing or armour, pursuing three others, one only of whom is seen in the present plate, the other two being represented in plate XV. All three have been armed, as appears from each being at present furnished with a shield; all the heads and right arms are missing, so that, whether they wore helmets, or what weapon they wielded, cannot now be ascertained.

The one represented in the present plate seems on the very point of turning away from his adversary, though the right arm appears to have been raised to attempt one more blow before

he finally takes to flight. Of this figure little more than the torso remains; the left arm and some traces of the shield are still visible, as are portions of both feet. These two figures are quite in the state in which they are represented by Stuart.



H. Corbould del.

H. Moses sculp.

PLATE XV.

[Height 2 1/2 ft. Length 4 1/2 ft. (See Nos. 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000]

On this plate are represented two warriors fleeing, who appear to belong to the group mentioned in the description of the preceding plate; and the three other divinities who have been already alluded to, as spectators of the contest taking place before them. The two warriors are furnished with shields, but the heads and right arms of both are missing; one is entirely without clothing, the other is dressed in a chiton which descends to the knees, is bound round the waist, and fastened only upon the left shoulder in order to leave the right hand entirely at liberty; the right breast and side are thus exposed to view. Both these warriors are in the act of flight, and apparently from the attack and pursuit of the robust naked figure seen in the preceding plate. The group indeed appears to consist of four figures; that is, one apparently unclothed and unprotected by any defensive armour, attacking and putting to flight three armed warriors. The combat represented in this and the preceding plate is, we may be assured, a scene from some contest in which the chief deities of Olympus took more than usual interest, but probably not one in which any of them are recorded to have been personally engaged. In the present mutilated state of the marble, where all the weapons have disappeared, and the heads of all the figures have been destroyed, we are deprived of most of the means of detecting those characteristics which would have enabled us to discern the peculiar event intended to be represented.

If this group were meant to represent any scene from the *Chryseis*, we should have little difficulty in supposing that



H. More, 1840

PLATE XV.

[Height 2 f. 9½ in. Length 6 f. 6 in. Old Nos. A 61. A 62. A 63.
New Nos. 142, 143, 144.]

On this plate are represented two warriors fleeing, who appear to belong to the group mentioned in the description of the preceding plate; and the three other divinities who have been already alluded to, as spectators of the contest taking place before them. The two warriors are furnished with shields, but the heads and right arms of both are missing; one is entirely without clothing, the other is dressed in a chiton which descends to the knees, is bound round the waist, and fastened only upon the left shoulder in order to leave the right hand entirely at liberty; the right breast and side are thus exposed to view. Both these warriors are in the act of flight, and apparently from the attack and pursuit of the robust naked figure seen in the preceding plate. The group indeed appears to consist of four figures; that is, one apparently unclothed and unprotected by any defensive armour, attacking and putting to flight three armed warriors. The combat represented in this and the preceding plate is, we may be assured, a scene from some contest in which the chief deities of Olympus took more than usual interest, but probably not one in which any of them are recorded to have been personally engaged. In the present mutilated state of the marble, where all the weapons have disappeared, and the heads of all the figures have been destroyed, we are deprived of most of the means of detecting those characteristics which would have enabled us to discern the peculiar event intended to be represented.

If this group were meant to represent any scene from the Gigantomachia, we should have little difficulty in supposing that

the naked figure was Hercules destroying and pursuing three giants. These persons however are in armour, but the figures in plate XVI., who can scarcely be other than giants, are naked and fighting with rocks, and, as we can scarcely suppose that personages of the same kind would be so differently represented, the notion that the present scene is derived from that memorable contest must be abandoned, and we must turn for a solution of the difficulty to some action in which mere mortals were the combatants.

The three seated figures in this plate are certainly divinities; they are turned towards the scene of action, which we have already discussed, and which appears to us to be separated from the other subjects on this slab by the two groups of divinities, who are regarding with great interest this central combat, while they are distinctly and emphatically turning their backs upon the others. These three figures appear to be in the same state as when seen by Stuart; the heads, the hands with one exception, the sceptres, or other symbols which they may have held, have all disappeared, and we are left without any means of distinguishing which of the divinities they were intended to represent. Could we ascertain the precise contest which is carrying on in their presence, we might have been able to discover what deities were most interested, or most influential in its issue, and thereby have conjectured, plausibly at least, the names of these three personages. Or if, on the other hand, by means of their attributes or their countenances we could have ascertained their names, we might have been led to some reasonable conclusion as to the nature and character of the combat. In the absence of all these aids, it is almost vain to attempt to give names to the personages before us. Müller has supposed them to be Neptune, Ceres, and Vulcan; and we cannot discover any reason for confirming or disputing his conjecture, except that the figure, which he considers to be Vulcan, appears to us to be too young,

and too graceful. The first figure is leaning rather forward, but with what motive, the loss of the head and arms leaves us at a loss to imagine; he has been clothed in a large peplus, which covers all the lower part of the person, has passed round the back, and probably hung over the left arm. The whole front of the body is uncovered, and gives the appearance of a person of rather more than mature age, and from the general character of the figure he may reasonably be considered one of the family of Jupiter.

The next figure is a female, clothed in a long chiton descending to the ancles, over which is thrown a peplus, enveloping the lower part of the person; the right hand reposes upon the knees, and does not appear to have held any thing; the left arm is concealed within the folds of the peplus, and the hand, which had been put forth, and probably held some sceptre or characteristic symbol, has been broken off. The head was slightly bent forward, and the whole attitude bespeaks dignified repose; on her feet are sandals.

The third figure is, equally with the rest, deficient in any distinctive marks; the upper part of the body is naked, the lower limbs are enveloped in the ample folds of the peplus, the action of the left arm is uncertain, the right arm has been partially raised, and was probably supported by a sceptre or some other symbol. The body is upright, apparently vigorous, more youthful perhaps than is suitable to the character of Vulcan, yet scarcely sufficiently graceful, elastic or effeminate, for Apollo, Mercury, or Bacchus.



H. Carbondel del.

H. Moses sculp.

PLATE XVI

[Height 2 f. 9½ in. Length 5 f. 10 in. Old Num. A 64. A 65.]

This plate represents the subject; a contest in which one person has been engaged, of whom one is successful, fighting with three others. This subject has been variously interpreted. Col. Leake supposes it to represent Hercules combating with the giants, and, as it certainly appears to be a scene derived from the fable of the Gigantomachia, he has been induced to believe that the whole of this frieze has been devoted to a representation of that subject, so great a favourite with Grecian and especially Athenian artists, but the figure, which in this interpretation would represent Hercules, does not appear to have the extremely muscular and knotty character peculiar to that demigod. Müller, who supposes the whole frieze to represent the destruction of the Peloponnesians, probably imagined the principal figure to be Theseus, but we do not know enough of the circumstances of this famous victory to feel justified in judging with confidence that scene or that event, and we fancy we perceive in the figure somewhat more of majesty, perhaps of divinity, than would be attributed even to Theseus.

Stuart sees in this figure the appearance of Theseus at the battle of Marathon; but it is scarcely necessary to remark upon so untenable a conjecture.

The later discoveries of Greek vases have thrown considerable light upon Grecian mythology, and upon the mode in which the Greeks themselves were accustomed to represent the exploits by which their divinities and heroes were distinguished. Taking these then as our guides, we are rather disposed to find in this scene a representation of that part of the Gigantomachia in which



H. Moore, 1840

PLATE XVI.

[Height 2 f. 9½ in. Length 5 f. 10 in. Old Nos. A 64. A 65. New Nos. 145, 146.]

This plate represents one subject; a contest in which five persons have been engaged, of whom one is successfully contending with three others. This subject has been variously interpreted. Col. Leake supposes it to represent Hercules combating with the giants, and, as it certainly appears to be a scene derived from the fable of the Gigantomachia, he has been induced to believe that the whole of this frieze has been devoted to a representation of that subject, so great a favourite with Grecian and especially Athenian artists, but the figure, which in this interpretation would represent Hercules, does not appear to have the extremely muscular and knotty character peculiar to that demigod. Müller, who supposes the whole frieze to represent the destruction of the Pallantidæ, probably imagined the principal figure to be Theseus, but we do not know enough of the circumstances of this fabulous history to feel justified in assigning with confidence this scene to that event, and we fancy we perceive in the figure somewhat more of majesty, perhaps of divinity, than would be attributed even to Theseus.

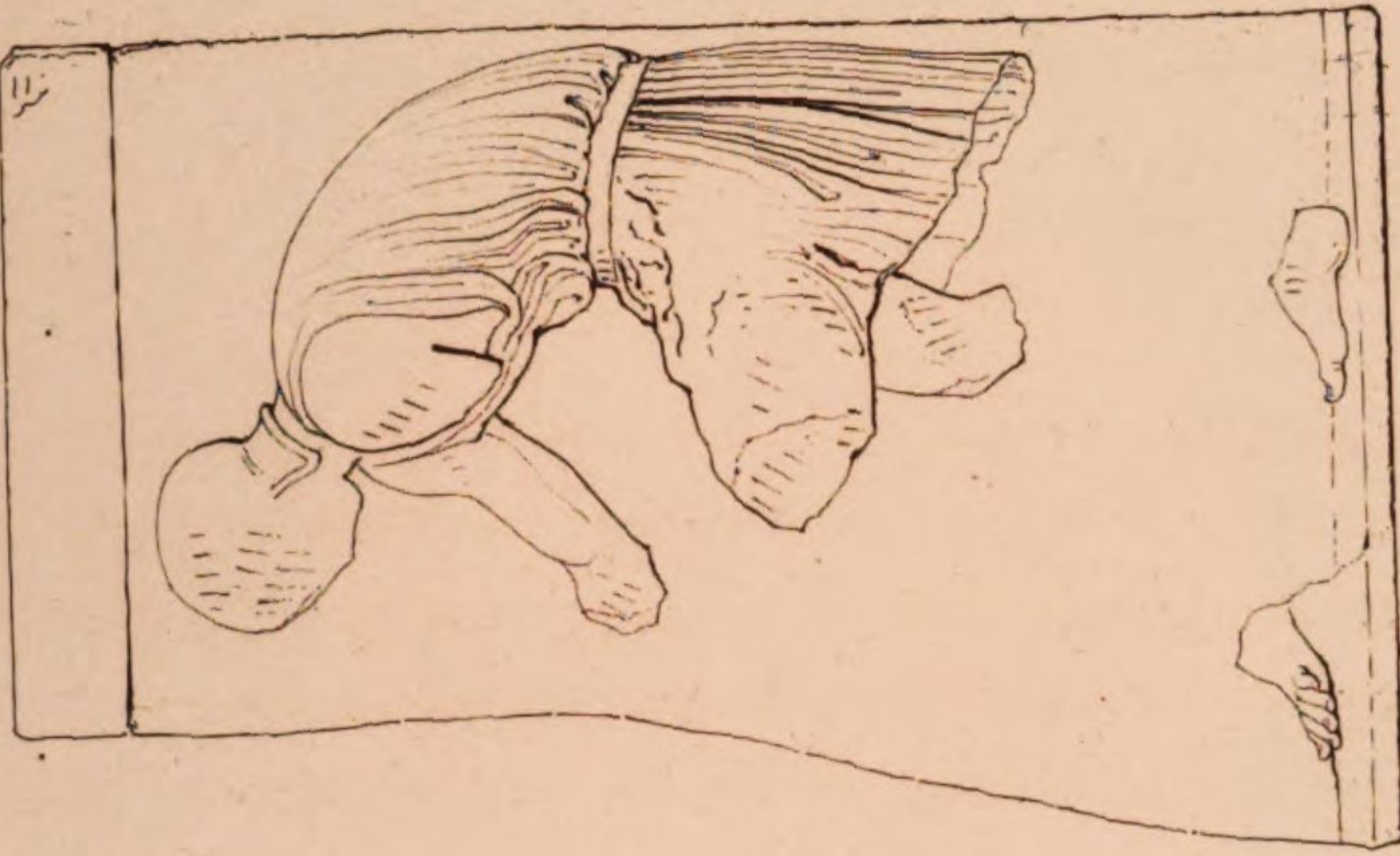
Stuart sees in this figure the apparition of Theseus at the battle of Marathon; but it is scarcely necessary to remark upon so untenable a conjecture.

The later discoveries of fictile vases have thrown considerable light upon Grecian mythology, and upon the mode in which the Greeks themselves were accustomed to represent the exploits by which their divinities and heroes were distinguished. Taking these then as our guides, we are rather disposed to find in this scene a representation of that part of the Gigantomachia in which

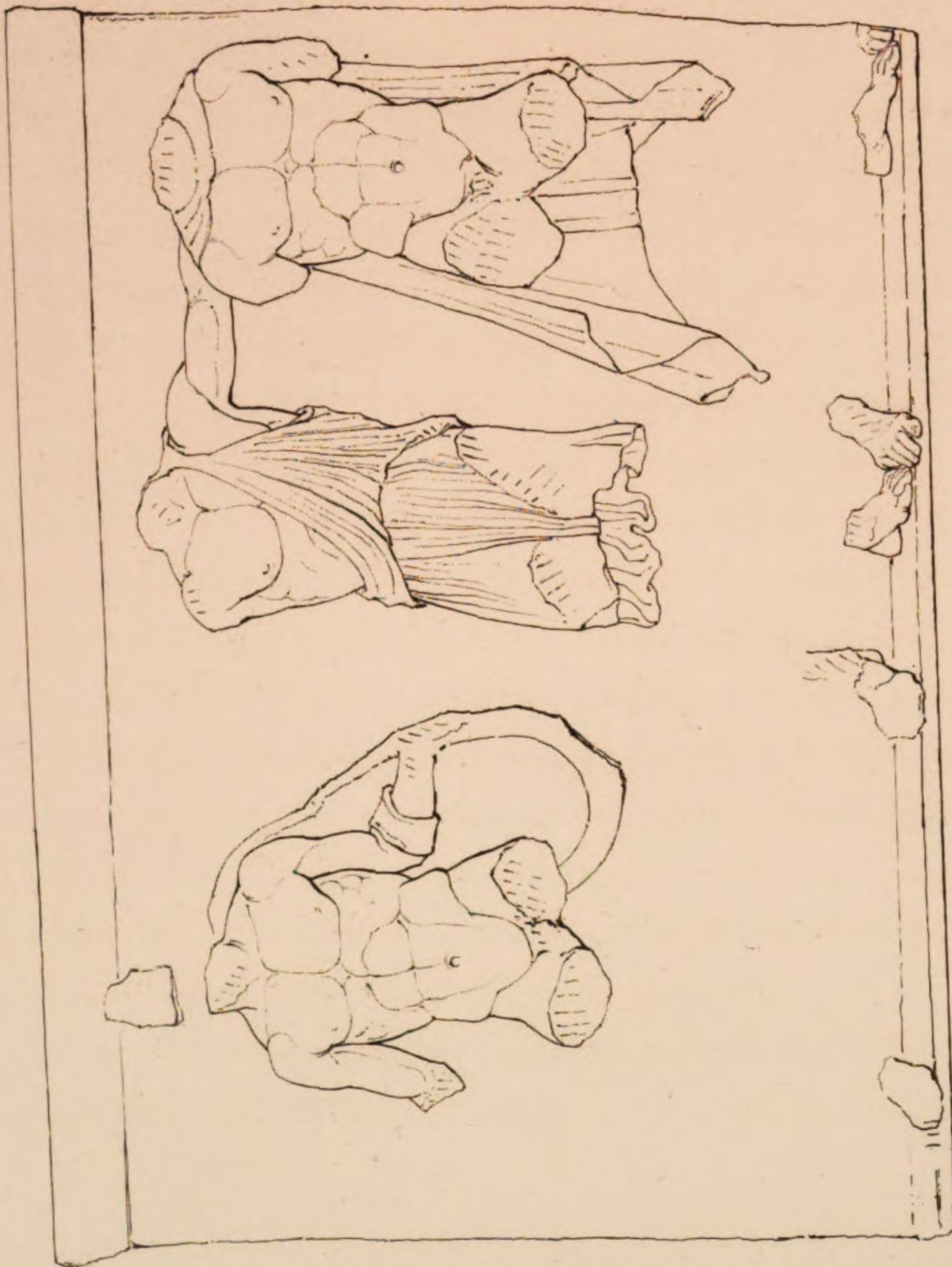
Neptune was engaged, and in which rocks were the missiles with which the contest was carried on. It would be perfectly appropriate to the temple of Theseus to introduce one of the most memorable exploits of Neptune, his reputed father. Here then, we suppose, we see Neptune standing firm against the attacks made upon him by four naked giants; his legs, of which the right from the hip downwards is missing, have been placed apart, enabling him to oppose his whole strength to the masses of rock which are hurled against him, while at the same time he is prepared to advance for the repulse or destruction of his adversaries. He has been partially clothed in a peplus, which has fallen from his person, hangs partly over his left arm, and almost trails on the ground; his right arm is lost, but has evidently been raised, and probably wielded his trident, with which he dealt destruction amongst his foes. His left hand is at the same time stretched forth, and pushing back a rock which one of the giants is endeavouring to hurl against him. This giant is in an attitude of great power, and appears fiercely excited; with his right hand he is hurling the rock which Neptune stops with his left, and with his left, part of which with its arm from the shoulder is wanting, he is at the same time hurling another rock against the divinity; both his legs have been broken off about the knee. By thus placing two rocks at once in the hands of these giants, and giving them the appearance of wielding them with the almost open hand, the artist has endeavoured to intimate the enormous energy of these rebels against the gods, and to enhance the glory of the personages who could successfully resist such antagonists, when engaged against them in the proportion of four to one.

Immediately behind the giant whom we have just described is another figure, so mutilated that we can scarcely ascertain the action; the left arm is lost, but the hand still remains, and with it he appears to be lifting a piece of rock, while with his right

hand, which with the whole arm is gone, he was probably hurling an immense rock against Neptune, for his whole body seems to be labouring with exertion, his head and right leg from the hip to the ankle are wanting. At his feet is lying the body of a third giant, who has fallen under the blows of the divinity, and paid the penalty of his rash rebellion. Behind these, and at a greater distance from Neptune, is the fourth giant, who has a large rock in each hand, with which he is carrying on his attack; his body is roused into strenuous action, and in this figure, as well as in the others, the artist has skilfully and successfully exhibited the ease and power with which these giants were supposed to grasp and wield such rude and bulky masses, and the extraordinary force with which they could propel them. His left arm from the shoulder to the wrist is wanting, his right leg from the knee, his left from a little below the hip, a part only of the foot still remaining. None of the figures on this slab are in the same condition as when seen by Stuart.



H. Moses sculp.



H. Corbould del.

PLATE XVII.

[Height 12 1/2 in. Length Fig. 1, 31 5/8 in. Fig. 2, 14 5/8 in.
 Brit. Mus. 1.206.2.67. A. 28. New Soc. 147, 148, 149.]

This plate represents the subject of the eastern frieze of the temple of Theseus, and of it we acknowledge that we are unable to give any satisfactory explanation. Five figures were originally represented as engaged in the action, but one, which occupied the space intervening between the two slabs in the place, has been lost since the time of Stuart's visit to Athens; in other respects all the figures appear to be much in the same state as when he saw them. The subject of this portion of the frieze seems to be the leading away some distinguished captive, whose hands have been bound behind him, and who, from the position of his feet and some slight twist in the body, seems to be struggling, or at least advancing reluctantly; he appears to be held quietly, but firmly, by the person on his right hand, beyond whom is a warrior bearing a shield, who, as far as we can judge from the mutilated remains, seems to be meditating some offensive movement; but whether against the prisoner or his conductor it is not easy to ascertain. The figure on the other side of the prisoner, and which is now wanting, seems to have been rather turning away from him, possibly as leading the way in which they were to proceed, though, from the position of his right hand, the bend of his body, and the inclination which the head seems to have had, it may be supposed that he was about to inflict some punishment upon him for his apparent refractoriness. The next and last figure is bending forwards; both his arms have been stretched out before him, his left foot is advanced, as if to gain a purchase to assist him in pulling something which he



H. Moore, sculpt.



H. Marshall, sculp.

PLATE XVII.

[Height 2 f. 9½. in. Length Fig. 1, 3 f. 8 in. Fig. 2, 1 f. 6 in.
Old Nos. A 66. A 67. A 68. New Nos. 147, 148, 149.]

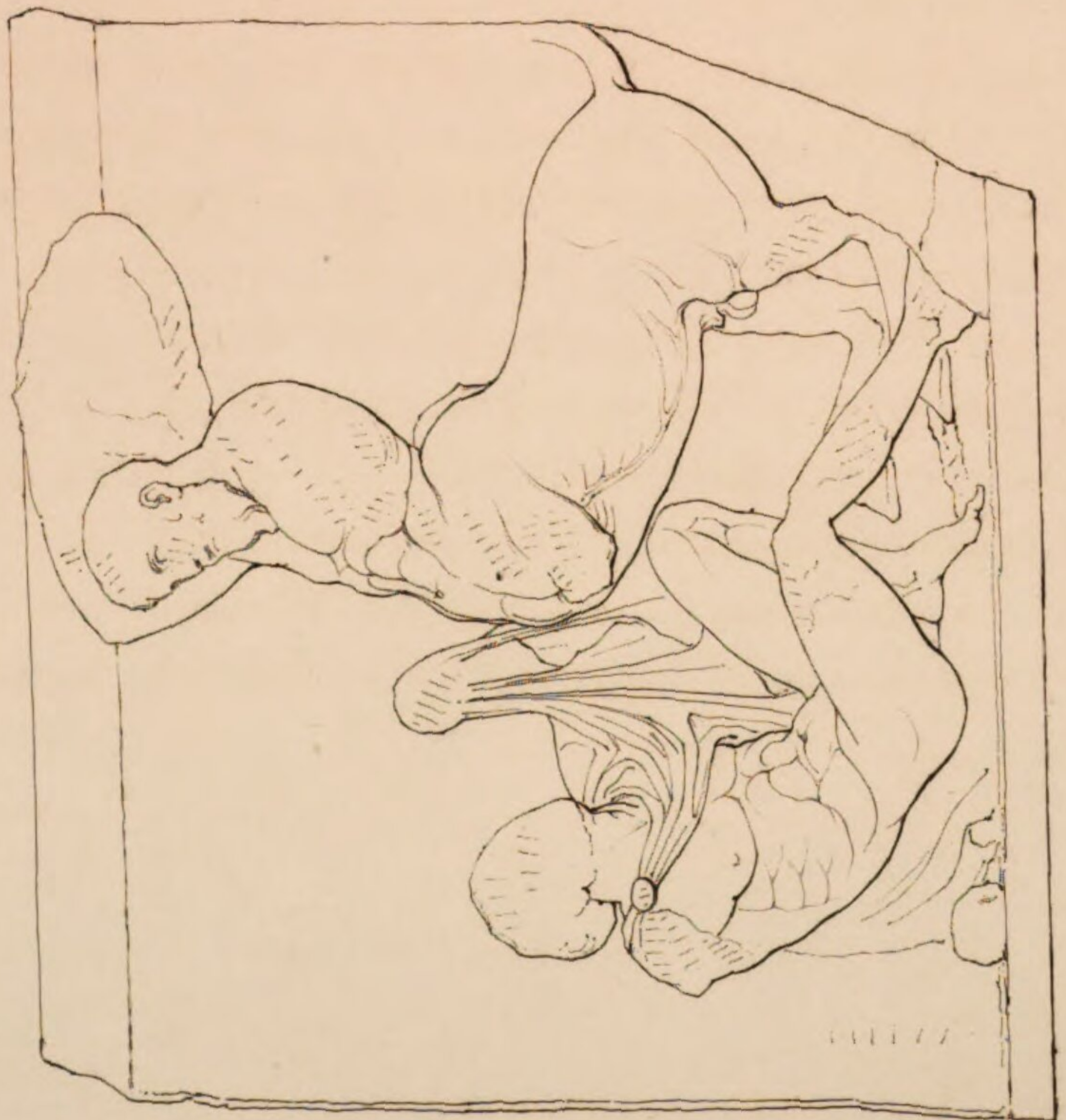
This plate terminates the subject of the eastern frieze of the temple of Theseus, and of it we acknowledge that we are unable to give any satisfactory explanation. Five figures were originally represented as engaged in the action, but one, which occupied the space intervening between the two slabs in the plate, has been lost since the time of Stuart's visit to Athens; in other respects all the figures appear to be much in the same state as when he saw them. The subject of this portion of the frieze seems to be the leading away some distinguished captive, whose hands have been bound behind him, and who, from the position of his feet and some slight twist in the body, seems to be struggling, or at least advancing reluctantly; he appears to be held quietly, but firmly, by the person on his right hand, beyond whom is a warrior bearing a shield, who, as far as we can judge from the mutilated remains, seems to be meditating some offensive movement; but whether against the prisoner or his conductor it is not easy to ascertain. The figure on the other side of the prisoner, and which is now wanting, seems to have been rather turning away from him, possibly as leading the way in which they were to proceed, though, from the position of his right hand, the bend of his body, and the inclination which the head seems to have had, it may be supposed that he was about to inflict some punishment upon him for his apparent refractoriness. The next and last figure is bending forwards; both his arms have been stretched out before him, his left foot is advanced, as if to gain a purchase to assist him in pulling something which he

probably held with his hands. Stuart, in his general view of the frieze, has represented this figure in the act of dressing a trophy; but, in his larger plates, which are necessarily more correct as copies of the original drawings, no such trophy appears, nor indeed is there room for one; and the introduction of any such object in that place would interfere with the balance of masses, to which the Greeks in their compositions generally paid so much attention, and which seems to be so well maintained in this group, where we have the prisoner in the centre, with two persons on each side of him.

The first figure, opposite the left hand of the spectator, does not appear to have had any clothing; he bears a shield and, from the action, probably had a sword in his right hand; there is little doubt of his having worn a helmet upon his head, and his face appears to have been turned towards the prisoner in the centre of the composition; his legs have been spread wide, his body is in action, and he appears to be meditating some hostile movement. The head, the right fore-arm, left hand, and both legs are destroyed. The next figure is standing perfectly upright, and appears to be solely occupied in keeping a firm hand upon the prisoner; the action of his right arm cannot be explained, but it can be ascertained that it was not raised. He is clothed in a chiton, descending as low as the knees, bound round the waist, without sleeves, and supported above only by a strap passing over the left shoulder. Judging from other figures on this frieze, it is probable that he wore a helmet. His head, right arm, and both legs from above the knees to the ancles are missing.

The prisoner seems to have worn only a cloak, which has been fastened round the neck by a fibula in front, and hangs down behind his back. His head, both arms, and both legs from a little below the hips to the ancles are wanting. The next figure to him was the one now missing, which represented a person apparently young and graceful; he was clothed in a chlamys, fastened

upon the right shoulder, leaving the right side uncovered, and falling in frequent and well arranged folds over the left arm, which is quite concealed. The whole of this figure bears a very strong resemblance in every respect to the statues of Mercury. The last figure, whose occupation we are unable to explain, has worn a helmet, and his body is covered with a chiton without sleeves, but apparently fastened on both shoulders; it descends as low as the knees, and is bound round the waist by a girdle. Much of the head, the right hand and wrist, the left arm, the right leg from the knee to the ankle, and all the left leg from above the knee, except the fore part of the foot, are destroyed.



H. Carbondel del.



H. Moses sculp.

PLATE XVIII.

[Height each 2 f. 9½ in. No. 130. Length 2 f. 10 in. No. 151. Length 3 f.
Old Nos. A 63. A 70. New Nos. 130, 151.]

The subject of the western frieze of the temple of Theseus was the memorable contest between the Centaurs and Lapithæ, in which Theseus bore so conspicuous a part, that it would be a very suitable subject to decorate any edifice erected to his honour. The history is so well known, and has been already so fully given in Part IV. of this work, that it is unnecessary to do more here than explain the figures which are represented on the casts now deposited in the British Museum.

The first fragment in this plate contains two figures, a Centaur and a Greek. The Centaur is here victorious, he has overthrown his adversary, and is about to complete his destruction by an enormous mass of rock, which he has held probably with both hands, and is ready to hurl upon him. The whole figure of the monster displays great exertion; he is thrown well back upon his haunches, and his fore feet are raised to give more force and efficacy to the meditated blow. The Greek has been thrown to the ground; his right hand, placed upon the earth, gives a momentary support to his body, and enables him to raise himself a little, and to hold up his left hand in the vain hope of pushing back his powerful adversary, or saving himself from the rock just ready to overwhelm him. He is clothed in a chiton, which is fastened upon his right shoulder, and with which he has covered his left arm as a partial protection. This portion of the frieze is much in the same state as when seen by Stuart; the left arm and fore-legs of the Centaur are destroyed, as are the right arm and face of the Greek.



H. Caraccioli del.



PLATE XVIII.

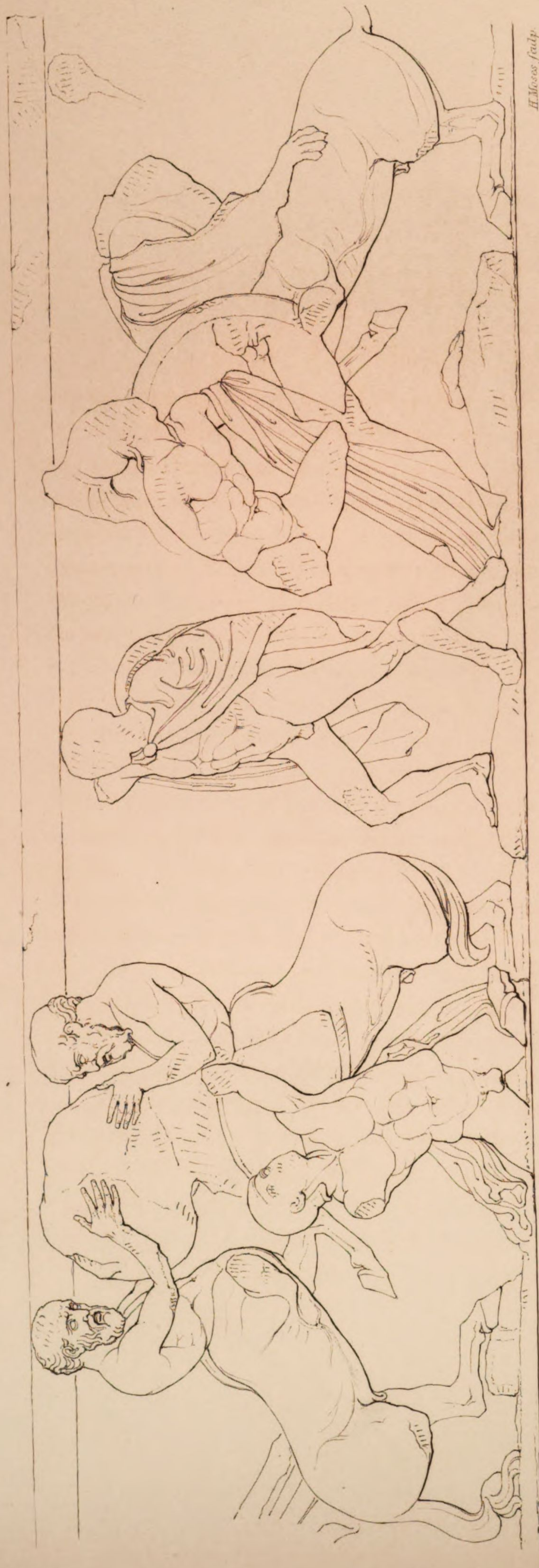
[Height each 2 f. 9½ in. No. 150. Length 2 f. 10 in. No. 151. Length 3 f.
Old Nos. A 69. A 70. New Nos. 150, 151.]

The subject of the western frieze of the temple of Theseus was the memorable contest between the Centaurs and Lapithæ, in which Theseus bore so conspicuous a part, that it would be a very suitable subject to decorate any edifice erected to his honour. The history is so well known, and has been already so fully given in Part IV. of this work, that it is unnecessary to do more here than explain the figures which are represented on the casts now deposited in the British Museum.

The first fragment in this plate contains two figures, a Centaur and a Greek. The Centaur is here victorious, he has overthrown his adversary, and is about to complete his destruction by an enormous mass of rock, which he has held probably with both hands, and is ready to hurl upon him. The whole figure of the monster displays great exertion; he is thrown well back upon his haunches, and his fore part is raised to give more force and efficacy to the meditated blow. The Greek has been thrown to the ground; his right hand, placed upon the earth, gives a momentary support to his body, and enables him to raise himself a little, and to hold up his left hand in the vain hope of pushing back his powerful adversary, or saving himself from the rock just ready to overwhelm him. He is clothed in a chlamys, which is fastened upon his right shoulder, and with which he has covered his left arm as a partial protection. This portion of the frieze is much in the same state as when seen by Stuart; the left arm and fore-legs of the Centaur are destroyed, as are the right arm and face of the Greek.

Upon the other fragment are also represented a Centaur and a Greek, but it is not quite clear whether they belonged to the same group. Between the two fragments comprised in this plate, there was, as we learn from Stuart, a contest, wherein a Centaur appears thrown to the ground, and is about to be destroyed by two Greeks. To this group certainly belonged the Centaur represented in our plate in the act of brandishing the stem of a tree in the manner of a lance, which he was directing against the two Greeks who had so successfully attacked his friend. The action of this Centaur is full of vigour, and the intention expressed with great force and truth to nature. The head, both arms except the hands, and both the near legs are destroyed. This figure, combined with the three others of which the Museum does not possess casts, formed a very good and well balanced group, and we are therefore disposed to think that the Greek represented in this plate may possibly have belonged to the scene in the next, where he is rather wanted to maintain a correct balance. The entire head and neck, and both arms quite close to the shoulders being lost, it is scarcely possible to ascertain to which side his attention was turned, or with which group he was more immediately connected. His left leg, which is wanting from the hip to the ankle, is bent. His body seems rather turned towards the Centaur on the same fragment, as if he were prepared to inflict a heavy and hurried blow, which might avert from his companions the injury apparently impending from the uplifted tree in the hands of the Centaur; the direction of the folds of the chlamys worn by him, and fastened in front of his throat by a fibula, seems to favour this interpretation of his movement. Because however, by attaching this figure to the group on the other side, the two compositions are better balanced, we are rather disposed to believe that the artist may have intended to represent him in the act of turning round to attack the Centaur, whom we shall see in the next plate, combining with another in the destruction of a Greek. His feet are sandaled.

In the Phigalian frieze, Part IV. plate VI. appears the torso of a Centaur perhaps similarly engaged, and various classical authors give names to some of these monsters, whom they describe as brandishing trees; it has therefore been supposed that some particular Centaur was intended in this sculpture; but, as this kind of weapon was very usual amongst this barbarous race, and as the action is such as must have been common in all contests in which they were engaged, we cannot think that this scene has any personal allusion.



H. Corbould del.

H. Mace sculp.

PLATE XIX.

[Group of figures. Length 7 1/2 ft. Old Mus. A 71, B 72. New Nos. 152, 153.]

In this plate we have groups of combatants, the first on the spectator's left is supposed to represent the destruction of Cæneus. This hero, having been rendered invulnerable by the favour of Neptune, suffered no injury from the assault of the Centaurs, who therefore effected his destruction, or rather rendered him innoxious, by piling rocks and trees upon him until he was scarcely able to move. Such is the story related by Ovid¹ and Apollonius Rhodius,² but on this temple, as well as on the frieze of the temple of Apollo at Phigalia, the artist has represented him as overwhelmed beneath a mass of rock only. See Part IV. pl. IV. page 21. The treatment of this incident is very nearly the same in both friezes: Cæneus is nearly half buried, his legs having already disappeared, in his left hand he has held a shield to protect himself against the enormous mass of rock just ready to fall upon him. His right arm is entirely lost, but, if we may judge from the corresponding figure in the Phigalian frieze, he has wielded a sword, and is about to inflict a deadly blow upon one of his assailants. The two Centaurs are endeavouring to move the vast block of stone, to complete their effort of crushing down the invulnerable hero beneath an insupportable weight. Immediately behind one of the Centaurs is a Greek rushing forward to the assistance of his friend: his right arm has been raised, and he has doubtless held a sword which must fall with fatal effect upon the Centaur, who is too much occupied in the attack upon Cæneus to be aware of the evil impending over himself, or to provide for his own defence. The Greek is clothed

¹ Ovid. Met. xii. 510.

² Apoll. Rhod. i. 59.



H. G. G. G. G.

W. H. G. G. G.

PLATE XIX.

[Height 2 f. 9½ in. Length 7 f. 9 in. Old Nos. A 71. A 72. New Nos. 152, 153.]

In this plate are two groups of combatants, the first on the spectator's left is supposed to represent the destruction of Cæneus. This hero, having been rendered invulnerable by the favour of Neptune, suffered no injury from the assault of the Centaurs, who therefore effected his destruction, or rather rendered him innoxious, by piling rocks and trees upon him until he was scarcely able to move. Such is the story related by Ovid¹ and Apollonius Rhodius,² but on this temple, as well as on the frieze of the temple of Apollo at Phigalia, the artist has represented him as overwhelmed beneath a mass of rock only. See Part IV. pl. IV. page 21. The treatment of this incident is very nearly the same in both friezes; Cæneus is nearly half buried, his legs having already disappeared, in his left hand he has held a shield to protect himself against the enormous mass of rock just ready to fall upon him, his right arm is entirely lost, but, if we may judge from the corresponding figure in the Phigalian frieze, he has wielded a sword, and is intent upon inflicting a severe blow upon one of his assailants. The two Centaurs are combining to raise one vast block of stone, to complete their object of pressing down the invulnerable hero beneath an insupportable weight. Immediately behind one of the Centaurs is a Greek rushing forward to the assistance of his friend; his right arm has been raised, and he has doubtless held a sword which must fall with fatal effect upon the Centaur, who is too much occupied in the attack upon Cæneus to be aware of the evil impending over himself, or to provide for his own defence. The Greek is clothed

¹ Ovid. Met. xii. 510.

² Apoll. Rhod. i. 59.

in a chlamys, which is fastened by a fibula in front of his neck, and wrapped round his left arm, as a substitute for a shield; a broad Thessalian hat, much of which is broken away, hangs behind his shoulders, and his feet are clothed with sandals. This slab has suffered less mutilation than many of the others; both the off legs of one Centaur and part of the near hind leg of the other are missing; of Cæneus the whole of the right arm and the lower part of the left, with much of his shield, are lost. Of the other Greek much of the right arm, the face, and the left hand are wanting. The same mutilation appears in the engraving in Stuart.

The other group in this plate represents a vigorous combat between a Centaur and a Greek. The Centaur has possibly been armed with a tree used as a lance, he is well poised upon his haunches, and has raised himself to give force to his intended blow, his human back is turned towards the spectator, and his whole figure is a repetition of that in the second slab of plate XVIII. except that he is clothed with a lion's skin, which hangs across his back as a chlamys. The Greek is furnished with a helmet, a shield, and probably a sword; the whole of the right arm is lost, but, from the apparent action of the body, it is probable that he was attempting to stab, rather than to strike. In the excitement of the action the chlamys has fallen from his shoulder, and, hanging loosely over the arm, trails upon the ground. This group is exceedingly well composed, the vigour of the combatants, and the animation of the action are well expressed, and the interest is maintained by the apparent uncertainty of the issue. This part of the frieze has suffered much from mutilation, both legs, and part of the head of the Greek are destroyed; of his legs, only the right from the knee downwards, and the left from the hip to the knee, with part of the foot, remain, both very much injured; the head, right arm, and both near legs, of the Centaur above the knee, have also been lost.

These two figures do not differ from the engravings of them in Stuart, except that the left hand of the Centaur appears naked, instead of being enveloped in the lion's skin, as on the original marble.

It appears from Stuart that, between the fragment represented in this plate, and the subject of the next, there was a group of a Centaur and a Greek engaged in a severe contest, the issue of which appears somewhat doubtful, though the Greek has been thrown upon his knees, and is strongly pressed upon by the legs of his opponent.

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THE
AMERICAN
MUSEUM
OF
NATURAL
HISTORY
NEW YORK
1881



H. Corbould del.



H. Moseley sculp

PLATE XX

Height 22 1/2 in. Length 25 1/2 in. Weight 2 1/2 lb. No. 100
Height 22 1/2 in. Length 25 1/2 in. Weight 2 1/2 lb. No. 101

In this plate are represented a portion of the frieze and one of the metopes of the temple of Theseus.

The portion of the frieze is only part of a group, which, when entire, as we learn from the plate in Stuart, consisted of three figures, a Centaur and two Greeks. The Centaur has thrown down one of the Greeks, and prevents him from rising by the strong pressure of his forelegs, he appears to have been completing his destruction with his right arm, which is now broken off, but which, from the small portion still remaining, must have been raised for the purpose of striking his adversary. The near foreleg pressed heavily upon the head of the Greek and bore it down, while the off leg encumbered his right shoulder and arm, and overpowered all resistance; the embarrassed situation of the Greek, whose chinays has been displaced in the struggle and is falling under him, is admirably expressed, and his absolute inability to rise or struggle perfectly apparent. There is no character of imbecility in this figure, not produced merely by the overpowering weight of the monster, but the consequence of the wound which has laid him prostrate before his adversary. Behind the Centaur is the other Greek, rushing forward in the vain hope of saving his friend, but not without a fair prospect of avenging his fall, for, while the monster is fully occupied in completing the destruction of one enemy, he seems unconscious of the near approach of another, whose powerful upraised arm has threatened him with death, and whose fatal intent is unopposed. This Greek is armed with a helmet and a shield, and in his right



H. Marshall del.



H. Marshall del.

PLATE XX.

[Height 2 f. 9½ in. Length 2 f. 9 in. Old No. A 73. New No. 154.
Height 2 f. 9½ in. Length 2 f. 6 in. Old No. A 52. New No. 155.]

In this plate are represented a portion of the frieze and one of the metopes of the temple of Theseus.

The portion of the frieze is only part of a group, which, when entire, as we learn from the plate in Stuart, consisted of three figures, a Centaur and two Greeks. The Centaur has thrown down one of the Greeks, and prevents him from rising by the strong pressure of his forelegs, he appears to have been completing his destruction with his right arm, which is now broken off, but which, from the small portion still remaining, must have been raised for the purpose of striking his adversary. The near foreleg pressed heavily upon the head of the Greek and bore it down, while the off leg encumbered his right shoulder and arm, and overpowered all resistance; the embarrassed situation of the Greek, whose chlamys has been displaced in the struggle and is falling under him, is admirably expressed, and his absolute inability to rise or struggle perfectly apparent. There is too a character of imbecility in this figure, not produced merely by the overpowering weight of the monster, but the consequence of the wound which has laid him prostrate before his adversary. Behind the Centaur is the other Greek, rushing forward in the vain hope of rescuing his friend, but not without a fair prospect of avenging his fall, for, while the monster is fully occupied in completing the destruction of one enemy, he seems unconscious of the near approach of another, whose powerful upraised arm has threatened him with death, and whose fatal intent is unopposed. This Greek is armed with a helmet and a shield, and in his right

hand, which with the whole arm is missing, he has probably held a sword. He is clothed, like many of the Greeks upon this temple, in a chiton without sleeves, bound round the waist, fastened only on the left shoulder and descending to the knees; his feet are sandaled. In the time of Stuart the Centaur had lost the right arm and off hind leg, and the off foreleg except from the fetlock downwards; since the visit of that traveller, the head, left arm, and near foreleg have been destroyed, and of the prostrate figure nothing now remains but the trunk and a portion of drapery, though in his work it appears entire, with the exception of the left arm, (vol. iii. c. i. plate xxiv.) From that engraving we learn that adjoining to this slab was another of which the Museum does not possess a cast, whereon was represented a contest between a Greek and a Centaur, similar to one upon the Phigalian frieze, see Part IV. plate II. in which the Greek destroys his antagonist by plunging a sword into his breast.

The second slab is one of the metopes from the temple of Theseus. Of these there were on this building only eighteen which were decorated with sculpture, the ten of the eastern front, and the four adjoining ones on each side. Those on the front represented ten of the exploits of Hercules, the prototype of Theseus, and those on the sides recorded the eight more remarkable achievements of the hero himself, in whose honour the temple was erected. Of the subject of six of these metopes there is but little doubt, but there is one on each side, which, from the mutilations and want of characteristic symbols, cannot be explained. On each is represented a combat between two persons, or as Col. Leake observes "a victorious hero standing over his prostrate antagonist; but none of the attributes which may formerly have distinguished the personages are now apparent. As the labours of Theseus, however, were usually held to be eight in number (Hygin. Fab. 38.), and as six of the eight metopes are sufficiently preserved to show the particular labours which

they described, it can hardly be doubted that the remaining two described the defeat of Corynetes and Procrustes, though it may be uncertain which of the two was intended for the former and which for the latter.”¹ Stuart supposes this metope to represent the death of Creon, king of Thebes, but as he does not state any reason for his conjecture, as there is not any peculiarity in the composition which points to that exploit, and as it was not one of the eight for which Theseus was more particularly renowned, we see every reason for preferring the suggestions of Col. Leake. Of these two explanations we are rather disposed to adopt that which proposes the destruction of Corynetes. In the representations of the death of Procrustes his bed is generally, though not always introduced, and Theseus effects his destruction with the bipennis, with which also he cuts off the extremities of his limbs to adapt his remains to the dimensions of his bed. The action upon this metope does not seem to correspond with such a description, the hero seems to have thrown his adversary upon the ground, and to be in the act of piercing him with a spear; the left hand still remains and has held something in its grasp, probably the handle of the spear, and what remains of the right arm is not inconsistent with the idea that it held another part of the same weapon; the position of the legs, and the inclination of the head and body, are all suited to such an action. His adversary has been just thrown down; his feet are still in the air, and his hands have been stretched forth to grasp the spear, before the pressure of which he has fallen, and the point, by which he has not yet been actually wounded, he is perhaps endeavouring to escape from. Both these figures are of a very high order of sculpture, the anatomy very well understood, and the motives well expressed; the firm stability of the one is beautifully contrasted with the powerless helplessness of his falling adversary. This metope is at present in the same state as when seen by Stuart, it has suffered some mutilation; the

¹ Topog. of Athens, p. 399.

figure of Theseus has lost nearly the whole of the right arm ; and all of the left except the hand ; the face and the legs have also been destroyed. The greater part of the arms of the falling Corynetes have also been lost, together with the object, whatever it may have been, which both were holding.

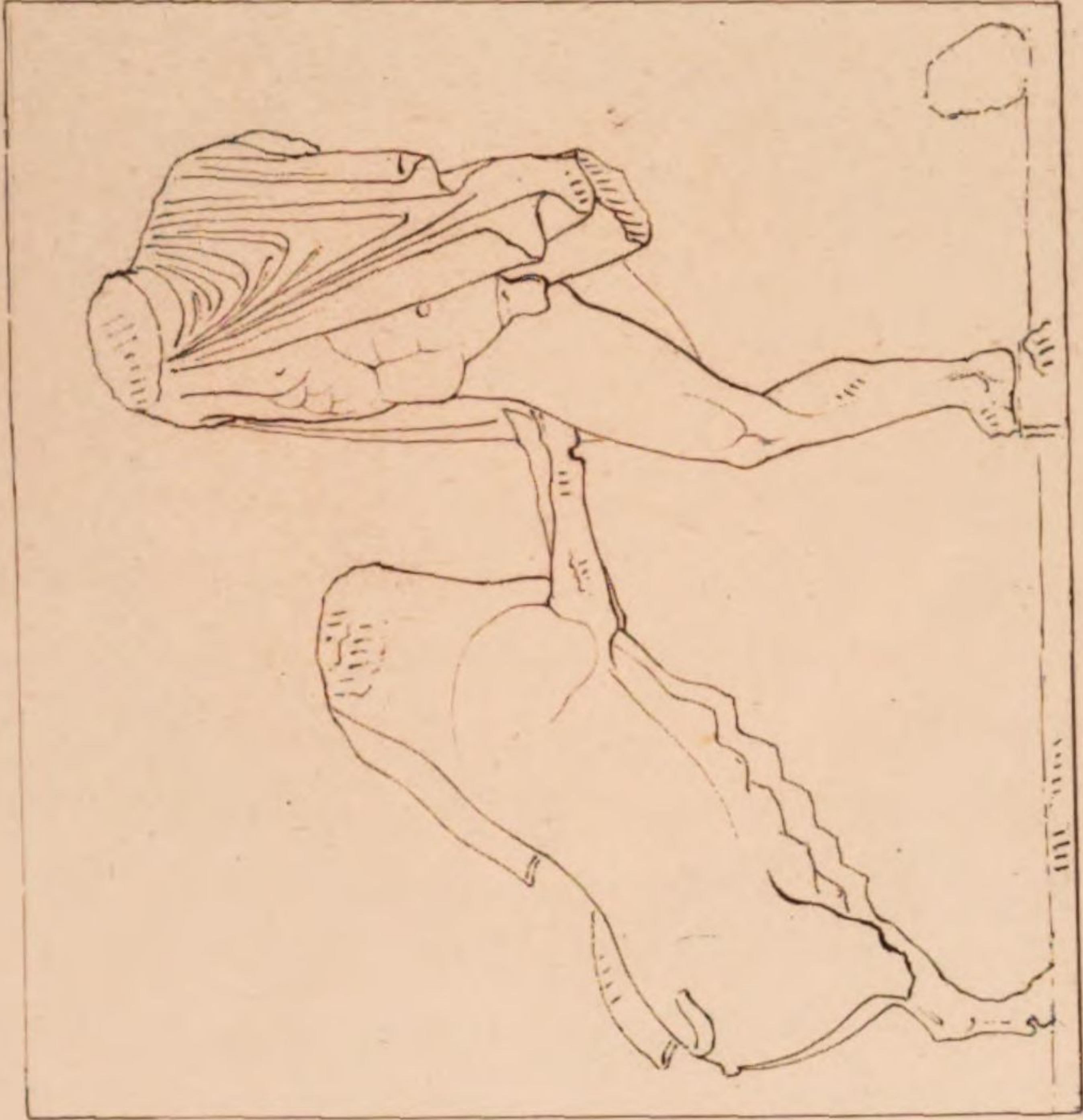
The fable, which we believe to be here represented, is that of Periphetes, who was named Corynetes from bearing an iron club as his implement of warfare, and was a cruel and murderous oppressor of travellers in the neighbourhood of Epidaurus ; to deliver this country from such an infliction Theseus attacked and destroyed him, and bore away his club which he afterwards himself used in some of his achievements. This was the first of his eight more remarkable exploits, and the metope on which it was sculptured was the one on the north side nearest to the east end.

While supposing it probable that the subject of this metope is the death of Corynetes, it must be admitted that we see no trace of the club, with which that person was armed, and which was borne away in triumph by Theseus and afterwards became his most favourite weapon. It must be admitted too that in supposing Theseus to have been using the spear upon this occasion, we deviate from the usual representations of this hero, who, as far as we recollect, does not appear armed with that description of weapon. Still, however, we believe that we have rightly interpreted the motives of these two figures, the left hand of the hero has grasped some object ; a sword he could not have held in that hand, and the perforation, still remaining, is too small and too round for any thing but the handle of a spear. We cannot, therefore, concur with a plausible and ingenious explanation, which supposes that the left hand of Theseus has seized the club of his adversary, whom he has thrown down, and who still, in his fall, tenaciously keeps his hold on it, and that the right hand of the hero has been armed with a sword, with which the work of destruction is about to be completed. If such had

been the intention of the artist, we think the body of the hero would have been bent in the contrary direction, he would have had the appearance of pulling rather than pushing, which we think is the action here represented.



H. Corbould del.



H. Moss sculp.

PLATE XXI

[Height 21 24 in. Length 11 6 in. each. Old Nos. A 35 and A 36.
New Nos. 156, 157.]

In this plate are represented two other metopes of the temple of Theseus. On the first are two persons wrestling; Cercyon, an Arcadian, was said to be the son of Vulcan and to have resided at Eleusis, where, being extremely expert in the art of wrestling, and having invented a new mode of practising that athletic exercise, he challenged all travellers to engage with him, and put to death all those whom he defeated. Theseus, having been instructed in this art by Minerva, challenged Cercyon, and having overpowered him, killed him in the contest. The mode and circumstances of the encounter are not recorded, but, from this representation and from another upon a vase in the Museum collection, we may perceive what was the traditional account amongst the Athenian people, who professed to be so well convinced of the authenticity of the story, that they pointed out the very spot which had been the scene of action, and conferred upon it the name of the Palæstra of Cercyon. Most of the labours of Hercules are paralleled by the exploits of Theseus; and the representations of both were favourite subjects on which artists delighted to exercise their art; partly because such actions were well adapted to exhibit their skill in the display of the human figure under every variety of movement; and partly because the histories of these personages were intimately interwoven with the mythology of the country, and deeply interesting to the feelings of the people. So similar are many of the contests in which they were engaged, that it is extremely difficult at all times to ascertain to which of the two the scene ought to be ascribed.



W. Moore sculp.



H. Carbutt del.

PLATE XXI.

[Height 2 f. 9½ in. Length 2 f. 6 in. each. Old Nos. A 53. and A 54.
New Nos. 156, 157.]

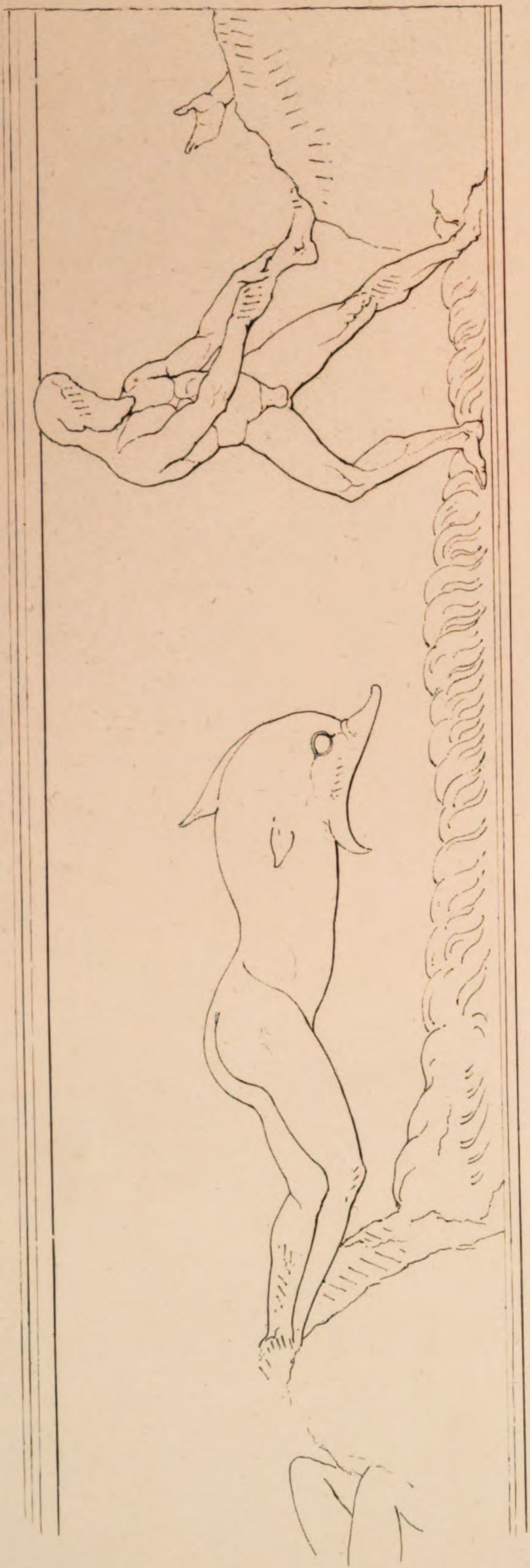
In this plate are represented two other metopes of the temple of Theseus. On the first are two persons wrestling; Cercyon, an Arcadian, was said to be the son of Vulcan and to have resided at Eleusis, where, being extremely expert in the art of wrestling, and having invented a new mode of practising that athletic exercise, he challenged all travellers to engage with him, and put to death all those whom he defeated. Theseus, having been instructed in this art by Minerva, challenged Cercyon, and having overpowered him, killed him in the contest. The mode and circumstances of the encounter are not recorded, but, from this representation and from another upon a vase in the Museum collection, we may perceive what was the traditional account amongst the Athenian people, who professed to be so well convinced of the authenticity of the story, that they pointed out the very spot which had been the scene of action, and conferred upon it the name of the Palæstra of Cercyon. Most of the labours of Hercules are paralleled by the exploits of Theseus; and the representations of both were favourite subjects on which artists delighted to exercise their art; partly because such actions were well adapted to exhibit their skill in the display of the human figure under every variety of movement; and partly because the histories of these personages were intimately interwoven with the mythology of the country, and deeply interesting to the feelings of the people. So similar are many of the contests in which they were engaged, that it is extremely difficult at all times to ascertain to which of the two the scene ought to be ascribed.

The metope now under consideration has been said to represent the destruction of Antæus by Hercules, in a wrestling match. This person, being the reputed son of the Earth, had his vigour renewed as often as he was thrown upon the bosom of his mother. Hercules, perceiving this, seized him, and, raising him off the ground, crushed him to death by mere muscular exertion. Such exactly is the representation in the metope before us, and we could scarcely refrain from supposing that this was the action intended, but that the figure of the hero is less robust and muscular, than that usually assigned to the demigod; and from the arrangement of the decorations on the temple we find that all the subjects sculptured upon that part of the building in which this metope was placed, are devoted to the achievements of Theseus. We are led, therefore, necessarily to conclude that on this slab we perceive, not Hercules destroying Antæus, but Theseus victoriously wrestling with Cercyon; and as Theseus was notoriously desirous of rivalling the exploits of Hercules, and of imitating his career, we may easily understand how tradition came to attribute to him the adoption of a mode of destroying Cercyon similar to that which his prototype had employed against Antæus. The hero is represented standing upright in a firm and powerful attitude, with his feet wide apart; he has passed his arms round the body of his antagonist, and locking his hands fast together, is suffocating him with the intenseness of the pressure; while, having lifted him from the ground, he keeps him in his grasp with his head downwards, the more effectually to destroy all efforts at resistance, and to accelerate his death. Nothing can be apparently more helpless than the situation of the miserable victim of his own tyranny and oppression. Suspended in the arms of his conqueror, with his heels in the air, and his head downwards, his body compressed, and insensibility gradually subduing all his energies, he still faintly endeavours to struggle by catching at the neck of Theseus with the right hand, and at his ankle with the

left. Upon the vase before alluded to, the mode of combat is similar, and the action almost the same; the robber having one arm round the body of Theseus, while the other hangs powerless at his feet. The sculpture of these figures is exceedingly good, and the motion admirably expressed, though the group is perhaps somewhat deficient in grace and beauty from the angular forms of the struggling victim. This metope has not suffered so much mutilation as many others of these sculptures; the face and the left foot of Theseus are lost, as are the right foot and part of the left arm of Cercyon. This was esteemed the fifth of this hero's celebrated achievements, and the metope on which it was sculptured was the second from the east end of the temple; it has not been injured since the time of Stuart.

There cannot be any doubt that the subject of the other metope, which was the fourth from the east end, is what is generally considered the third of the eight labours of Theseus, the destruction of the sow of Crommyon, which is a parallel of the capture of the Erymanthian boar by Hercules. This sow had acquired an infamous notoriety by devastating the lands and destroying the inhabitants of a district in the neighbourhood of Corinth. Theseus availed himself of the opportunity of augmenting his fame by accomplishing the death of this animal and relieving the country from its destructive ravages. Some authors give to it the name of Phæa, and some have supposed that it was really a nymph of that name whom Theseus destroyed, and who was popularly designated as a sow, from the savage cruelty of her disposition. Others have recorded rather a different tradition, and considered the animal a boar, and according to this version of the tale is the representation of the transaction upon a vase in the Museum, where the artist has selected the result rather than the actual contest, and Theseus appears to be dragging by its hind legs the animal which he has subdued. Upon another vase the same tradition has been observed as upon the metope, and Theseus is represented with

his chlamys wrapped round his arm to protect it from the bite of the sow, which has rushed forward and has leapt up against him; and in his right hand he holds a stone which he is in the act of flinging at her. Upon the slab before us Theseus stands erect and firm, wearing a large chlamys fastened by a fibula on the right shoulder; his right hand has been raised above his head, meditating a destructive blow against the sow, which is raising itself against him; what weapon he may have held in this hand is uncertain, but, taking the vase as an illustrative guide, we may suppose it to have been a stone; his left hand has perhaps hung loosely down and held a stone ready in case a second blow should prove necessary. The figure of Theseus exhibits at once grace and strength, but the general appearance of the group is not agreeable; it is beyond an artist's power to make a sow graceful, or pleasant to any eye but that of an agriculturist. This slab had suffered much mutilation when seen by Stuart, and is now much in the same state; the head, left leg, part of the right foot and both arms of Theseus are lost, as are much of the head and one of the hind legs of the sow.



Hercules del.

H. Moses sculp.







H. Meyer sculp.

H. Gerhardt del.

London, Published August 1841, by the Trustees of the British Museum.



H. Carbold del.

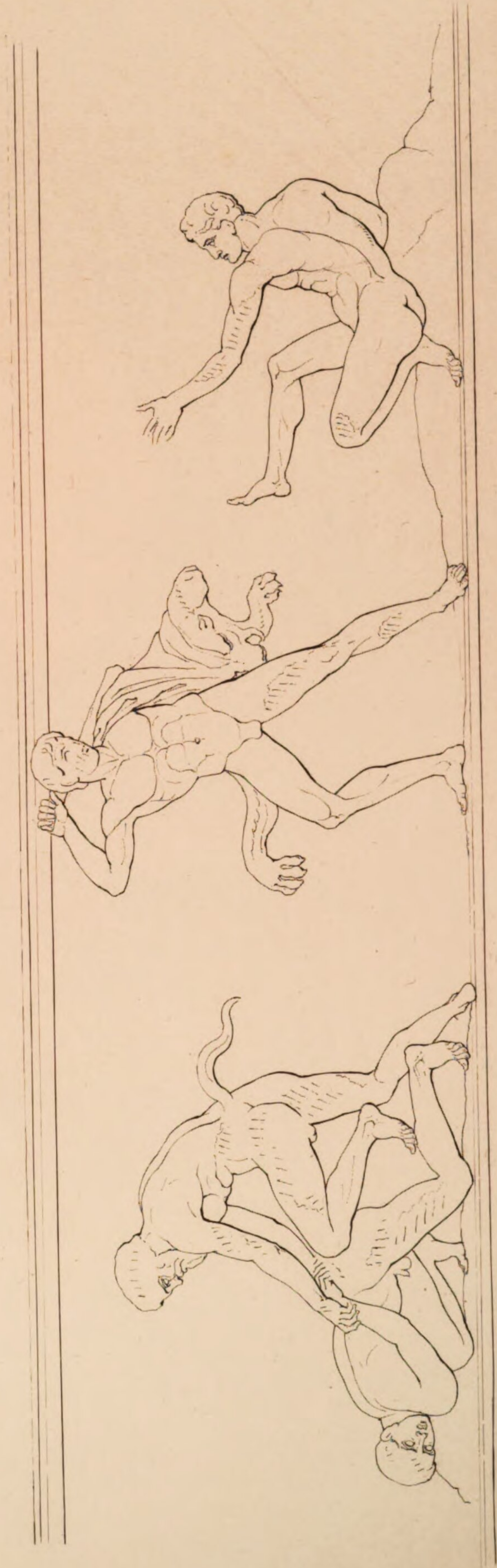
London, Published 1841, by the Trustees of the British Museum.

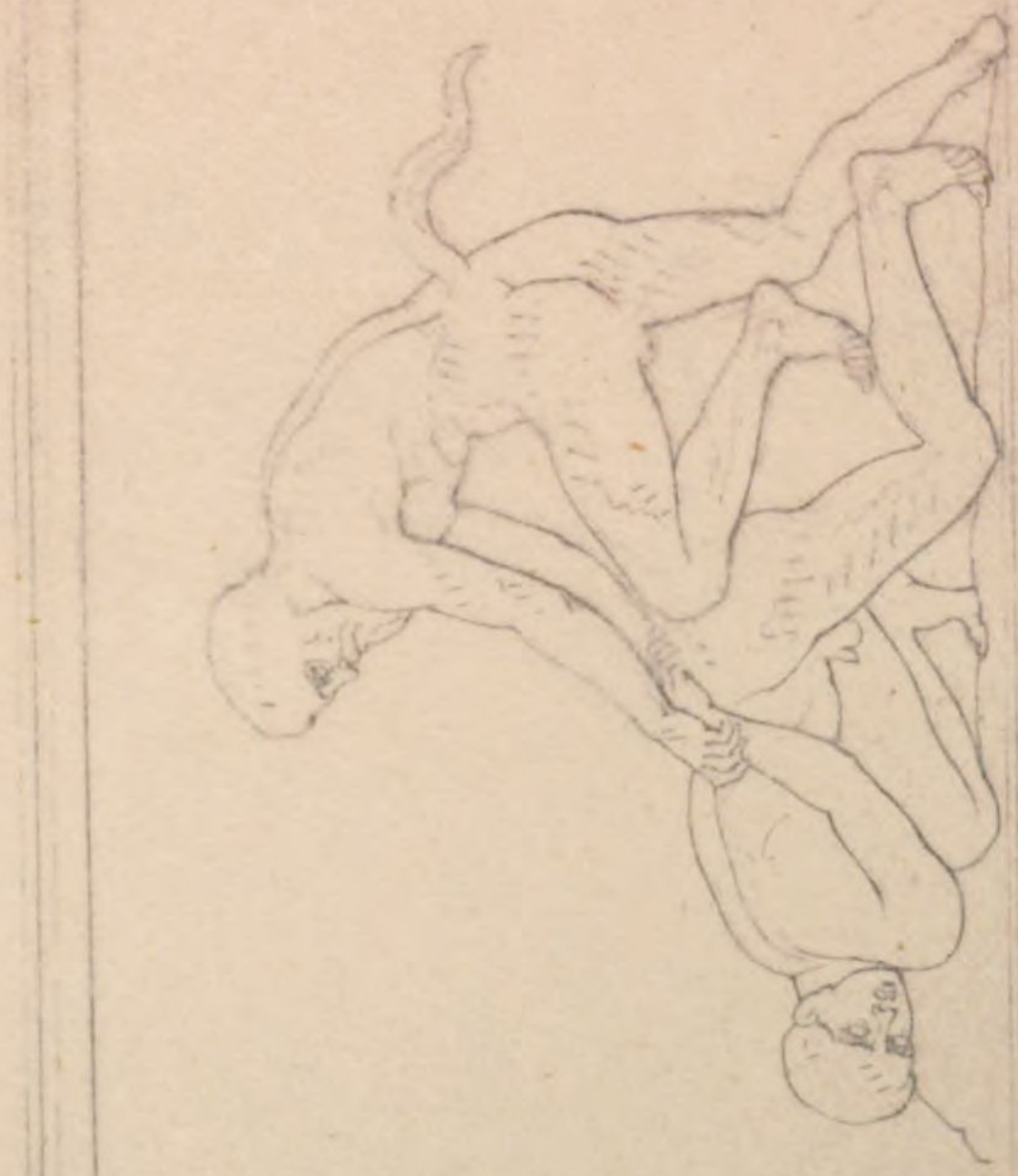
H. Moses sculp.



11. 1849. 1849.

11. 1849. 1849.





H. Gerbould del.

London. Published August 1844, by the Trustees of the British Museum.



PLATE XXII—XXVI

CHORAL MONUMENT OF LYSICRATES

[Old Num. A 59—A 57. New Num. 552—561.]

These plates are executed in outline only, because the Museum possesses, not the original marble, but only casts in plaster of Paris. These sculptural decorations form the frieze round the circular building which has generally been called the Lanthorn of Demosthenes, but which in fact is a monument erected by Lysicrates when he held the office of Choragus, as appears from the following inscription carved upon the architrave in three lines.

ΛΥΣΙΚΡΑΤΗΣ ΛΥΣΙΘΕΙΔΟΥ ΚΙΚΥΝΕΥΣ ΕΧΟΡΗΓΗΙ
ΑΚΑΜΑΝΤΙΣ ΠΑΙΔΩΝ ΕΝΙΚΑ ΘΕΩΝ ΗΥΑΕΙ
ΛΥΣΙΑΔΗΣ ΑΘΗΝΑΙΟΣ ΕΔΙΔΑΣΚΕ ΕΥΑΙΝΕΤΟΣ ΗΡΧΕ.

Lysicrates of Kikyea son of Lysitheides was choragus. The youths of the tribe of Eleusis obtained the victory. Theon played the flute. Lysicrates son of Lysitheides was the instructor. Evainetos was Archon. The name of this last officer enables us to fix the date of the building to the year 334-3 B.C. and the description of it by Stuart is so good that we cannot do better than transcribe it. "It is composed of three distinct parts. First, a quadrangular Basement; secondly, a circular Colonnade, the intercolumniations of which were entirely closed up; and thirdly, a *Tholus* or Cupola with the Ornament which is placed on it."

"There is no kind of Entrance or Aperture in the quadrangular Basement; it is entirely closed on every Side. On breaking through one of the Sides, it was found however not to be quite solid. But the void space is so small and so irregular, that a Man can hardly stand upright in it."



PLATE XXII.—XXVI.

CHORAGIC MONUMENT OF LYSICRATES.

[Old Nos. A 89—A 97. New Nos. 352—360.]

These plates are executed in outline only, because the Museum possesses, not the original marble, but only casts in plaster of Paris. These sculptural decorations form the frieze round the circular building which has generally been called the Lanthorn of Demosthenes, but which in fact is a monument erected by Lysicrates when he held the office of Choragus, as appears from the following inscription carved upon the architrave in three lines.

ΛΥΣΙΚΡΑΤΗΣ ΛΥΣΙΘΕΙΔΟΥ ΚΙΚΥΝΕΥΣ ΕΧΟΡΗΓΗΙ
ΑΚΑΜΑΝΤΙΣ ΠΑΙΔΩΝ ΕΝΙΚΑ ΘΕΩΝ ΗΥΛΕΙ
ΛΥΣΙΑΔΗΣ ΑΘΗΝΑΙΟΣ ΕΔΙΔΑΣΚΕ ΕΥΑΙΝΕΤΟΣ ΗΡΧΕ.

Lysicrates of Kikyna son of Lysitheides was choragus. The youths of the tribe of Akamantis obtained the victory. Theon played the flute. Lysiades an Athenian was the Instructor. Evænetos was Archon. The name of this last officer enables us to fix the date of the building to the year 335-4 B.C. and the description of it by Stuart is so clear that we cannot do better than transcribe it. "It is composed of three distinct parts. First, a quadrangular Basement: secondly, a circular Colonnade, the intercolumniations of which were entirely closed up; and thirdly, a *Tholus* or Cupola with the Ornament which is placed on it."

"There is no kind of Entrance or Aperture in the quadrangular Basement; it is entirely closed on every Side. On breaking through one of the Sides, it was found however not to be quite solid. But the void space is so small and so irregular, that a Man can hardly stand upright in it."

“ This Basement supports the circular Colonnade, which was constructed in the following manner, six equal Pannels of white Marble placed contiguous to each other, on a circular Plan, formed a continual cylindrical Wall ; which of course was divided from Top to Bottom, into six equal Parts, by the Junctures of the Pannels. On the whole length of each Juncture was cut a semi-circular Groove, in which a Corinthian Column was fitted with great exactness, and effectually concealed the Junctures of the Pannels. These Columns projected somewhat more than half their Diameters from the Surface of the cylindrical Wall, and the Wall entirely closed up the Intercolumniation. Over this was placed the Entablature, and the Cupola, in neither of which any Aperture was made, so that there was no admission to the Inside of this Monument, and it was quite dark. It is besides, only 5 feet 11 inches and a half in the clear, and therefore, was never intended for a Habitation, or even a Repository of any kind.¹” Two tripods are sculptured on each pannel in a line with the capitals of the columns ; over the entablature is the frieze, on which are represented Bacchus and the Tyrrhenian pirates, which is the subject of the following plates. Over this is the roof, composed in the form of a tiling of laurel leaves, richly decorated round the circumference with a double row of projecting ornaments, the exterior of florets or honeysuckles, the inner of scrolls such as are generally symbolical of water ; from the centre issues a very rich mass of foliage, arranged in a triple form ; and upon the three broadest and most projecting leaves were placed the feet of a bronze tripod which has now disappeared. A tripod was the usual prize conferred upon the Choragus who had afforded most gratification to the people in the arrangement of their festivities, and it was customary for the fortunate candidate to dedicate this tripod to the Gods. Such was the origin and purpose of the elegant building just described ; it was situated a little to the east of

¹ Stuart's Athens, vol. i, ch. iv.

the great Dionysiac theatre, which had been doubtless the scene of the contest, in which the prize had been obtained ; and from this circumstance, as well as from the subject of the sculptures which we shall presently describe, there can be no doubt that Bacchus was the divinity to whom the structure and the tripod were dedicated. It is now in the garden of a convent of Capuchins, at the angle of one of their buildings ; three of the pannels have been destroyed, two have been replaced by brick walls, a door occupies the place of the third, and the small circular interior is converted into a closet. It is said that Lord Elgin proposed to purchase it and remove it to England, and it is much to be lamented that its situation in a sacred inclosure proved an insurmountable obstacle to the accomplishment of his wishes.

The fable of Bacchus and the Tyrrhenian pirates may be stated in a few words according to the narrative of Ovid, which varies only in slight particulars from the accounts given or alluded to by other writers, as Apollodorus, Philostratus, Seneca and others. A vessel sailing for Delos moored in a Chian creek, and part of the crew was sent to bring supplies of water from a neighbouring spring. Here young Bacchus was discovered "in a state of high vinous exhilaration," seized and brought on board, with an intent to sell him as a slave. Deceiving him under the idea that they would convey him to Naxos, as he had desired, they deprived the captain of the command and directed the vessel to another shore. Bacchus, discovering the treachery, proceeded to the punishment of all the crew except the faithful captain.

The vessel fix'd and rooted in the flood,
Unmoved by all the beating billows stood.
In vain the mariners would plough the main,
With sails unfurl'd, and strike their oars in vain ;
Around their oars a twining ivy cleaves,
And climbs the mast, and hides the cords in leaves :
The sails are covered with a cheerful green,
And berries in the fruitful canvas seen.

Amidst the waves a sudden forest rears
Its verdant head, and a new spring appears.²

The mariners "surprised with madness and with fear leaped
overboard," and were transformed into dolphins.

Full nineteen sailors did the ship convey,
A shoal of nineteen dolphins round her play.³

It will be seen upon reference to the plates that the sculptor has deviated from the narratives of the fabulists and the poets by removing the scene of action from the ship to the sea shore; in order probably to gain an opportunity of extending his representation in accordance with the length of space which the nature of the building required him to occupy in the decoration. The centre of the composition is immediately over the inscription which records the occasion upon which the building was erected, and here (plate XXIV.) we perceive Bacchus as a young man half reclined upon a rock, having negligently spread beneath him the peplus, of which he has entirely divested himself; in his left hand he holds a cup of wine, and with his right is caressing a leopard crouching before him. The position of this figure bears a very remarkable resemblance to that of the Theseus in the pediment of the Parthenon.⁴ On either side is seated upon a lower portion of rock a faun with his back towards him, but with his head turned round ready to attend his wishes upon the slightest signal; one holds a thyrsus and partially supports his body by the left hand placed upon the ground; the other has passed his hands over the front of his left knee, and thus balances his body much in the attitude of the figure on the Parthenon frieze,⁵ which so strongly resembles the Mars of the Ludovisi palace. These figures are all remarkable for the beauty of their forms, the easy grace of their positions, when collected into a group, and for the

² Ovid. Met. iii. 756-65. Addison's transl. ³ Ibid 787-8.

⁴ See Museum Marbles, pt. vi. pl. iii. ⁵ Museum Marbles, pt. viii. pl. i.

natural elegance with which they are combined into a composition in which, according to the practice of the ancients, each part is balanced, and the whole assumes without apparent effort the pyramidal form. See plate XXIV. lower division. The balance of the composition is maintained if we extend our examination on each side of this central group; on one side we have a faun holding in his left hand a cup, and in his right a ewer with which to procure wine from the large vase standing on the ground beyond him; his attitude expressing haste to execute the orders he has perhaps received, or his zeal to perform a service he knows to be acceptable. Beyond him is a faun more aged in appearance, bearded, holding a thyrsus in his right hand, and intently viewing the punishment executed upon the pirates before him; his left elbow is supported on the stump of a tree, over which he has thrown his leopard's skin. See plate XXIV. upper division. On the opposite side is also a faun with a large vase upon the ground beyond him, to which he is approaching, holding out a cup in his left hand, and an ewer raised as high as his head in the other. Beyond the large vase is an apparently older faun, having a leopard's skin thrown loosely over his left shoulder, walking away from Bacchus; his head turned slightly round, while his right hand is rather directed towards the scene of the punishment of the pirates. He appears as if receiving his last instructions concerning the chief action of the picture, and communicating it to the faun who is rapidly moving away from him to execute his orders. This figure, and the one leaning upon the tree on the other side, are very ingeniously introduced to maintain a connexion between the luxurious repose of Bacchus in the centre, and the scene of activity and violence carried on by his orders on either side. See plate XXV. upper division. The remainder of this circular frieze is entirely occupied by representations of the various punishments inflicted upon the treacherous pirates, and it will be found that the victims and executioners are engaged in

groups, each balancing another on the opposite side, Bacchus himself being in the centre; immediately adjoining the last faun described in plate XXV. we have a group of three persons; a young faun is running from the old one, with his head turned back as if listening to the directions which he is hastening to execute, his leopard's skin is thrown loosely over his left shoulder, and its disposition shews that he is in motion; his right hand has held a club, with which perhaps to punish the pirate before him, already overcome by the aged faun, who is pressing him down with his knee, while he is endeavouring to tie his hands behind him. See plate XXV. To this group correspond the three figures on the other side of Bacchus, an aged faun running, with a blazing torch, towards a young faun, perhaps to aid him in punishing a pirate, though assistance does not seem wanted, for he has already beat the unhappy wretch to the ground, is vehemently pressing upon him with one knee, and has a club raised in his right hand ready to complete his destruction; his leopard's skin floating far behind him indicates the vehemence of his action. See plate XXIII. lower division. Behind the triple group in plate XXV. lower division, will be seen in the same plate a group of two figures, a young faun with his leopard's skin wrapped round his left arm, and a club raised in his right for the destruction of a pirate whom he has already thrown down, and who, in the act of falling, extends his left hand with a view at once to implore mercy and shield off the blow. The corresponding group on the other side of Bacchus is represented in plate XXIII. upper division, where an aged and bearded faun with his leopard's skin flying behind him is about to destroy with his thyrsus a pirate kneeling on the ground, his hands having already been tied behind him.

The next group on the right of Bacchus is represented in plate XXVI., and consists of an aged faun, who is violently wrenching a branch from a tree in order to punish another pirate, who meditates his escape by plunging into the sea; here however

a new punishment, which would never have been expected, awaits him, for, in the very act of leaping into the water, he is changed into a dolphin; the upper part of his body has already assumed the form of that inhabitant of the deep, and the monster now half human, will speedily have acquired the entire form of a fish. In plate XXIII. a similar circumstance differently represented, forms the balancing group on the other side of Bacchus.

Beyond these, on either side, is a group consisting of two figures, in one, plate XXVI. we see an aged bearded faun, with a club raised in his right hand ready for the destruction of a pirate who is seated upon the ground, with his hands tied behind him, and whose head he has violently drawn back by his hair. The corresponding group from the other side does not appear in this work, for the Museum does not possess any cast of it, but from Stuart's Athens, where the whole of this frieze, and the building which it decorated are engraved and described,⁶ we find in plate xxi. that it consisted of an aged faun, pursuing with a blazing torch an unhappy pirate, who at his utmost speed is endeavouring to make his escape.

The remaining figures do not so obviously throw themselves into balancing groups, unless we are allowed to consider the dolphin in plate XXII. as the centre of a composition consisting of itself and a group of two figures on each side of it. This incipient dolphin, like the other two already mentioned, escapes destruction at the hands of the fauns, by leaping into the sea and becoming transformed into a fish. On one side of it, see plate XXVI. is a pirate seated upon a rock, his hands having been tied behind him by a rope which has been metamorphosed into a snake, and is tormenting him by biting his shoulders, while an aged faun is just rushing up to him and is thrusting a blazing torch into his face. On the other side of the dolphin the group consisted of an aged faun who is dragging a pirate by the leg, and appears about to

⁶ Vol. I. ch. iv. pl. i.—xxvi.

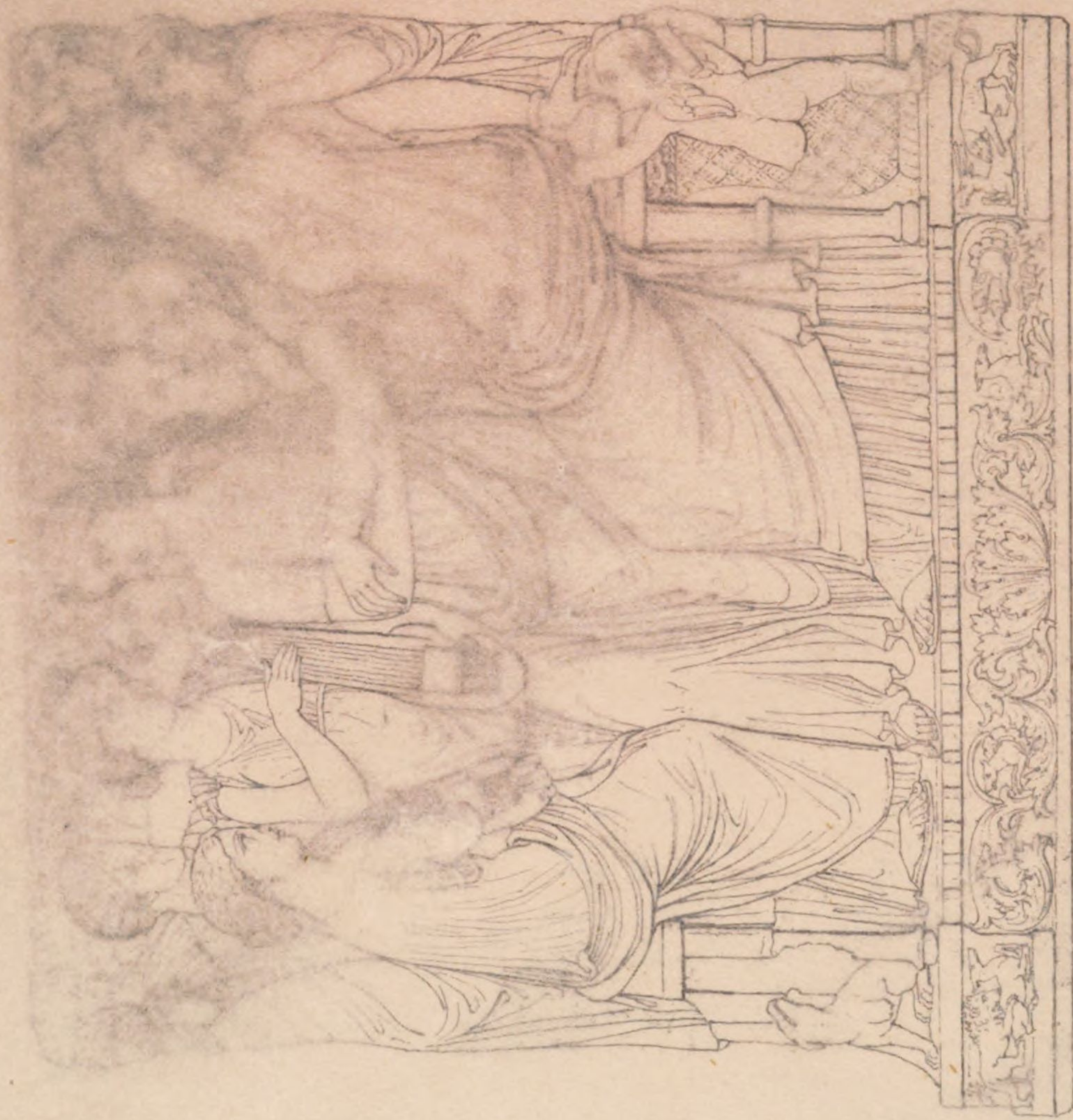
hurl him into the sea, where he may share the fate of some of his companions by being changed into a dolphin. The faun only appears in this work, see plate XXII. the miserable pirate having been represented upon that portion of the frieze, of which the Museum does not possess casts.



H. Corbould del.

H. Moses sculp.

The object represented on the sarcophagus is the story of the death of Phintias, the tyrant of Agrigentum, where at present it is used as a baptismal font. According to a tradition scarcely credible, though believed, it is said to have been the tomb of the tyrant Phintias, who was killed while hunting a boar in the neighbourhood of Tunis, to which place he had retired when driven from Agrigentum by his oppressed subjects, and whence this monument is said to have been sent by Scipio amongst the spoils of his African expedition. The boar hunt on one side of this sarcophagus must probably have been the reason for assigning it to Phintias, who died so detached as to render it not very likely that such a monument would have been taken to his native country by a conqueror of such extensive conquests. The monument is much decorated by the figures on every side, and it is said to be the work of the sculptor Scopas, from the circumstance of the name of Scopas being mentioned in the story of Phintias, as the name of the wife of Thersites, because Scopas was the name of the sculptor, and, when he unequivocally expressed his opinion that he was the father of attempting to kill his father, Thersites of course dismissed him from his presence, banished him to the sea, and implored Neptune to punish him for his supposed crime. As he travelled along the sea shore, the horses of his chariot were frightened by some sea calves sent by Neptune for that purpose, the unhappy prince was thrown to the ground, bruised beneath the broken carriage, trampled upon by the horses, and his body torn to pieces among the rocks. On one side of the sarcophagus



H. Corboudt del.

H. Mouton sculp.

PLATE XXVII.

SARCOPHAGUS.

The object represented in this plate is a cast from one end of the sarcophagus which is preserved in the cathedral at Agrigentum, where at present it is used as a baptismal font. According to a tradition scarcely credible, though believed, it is stated to have been the tomb of the tyrant Phintias, who was killed while hunting a boar in the neighbourhood of Tunis, to which place he had retired when driven from Agrigentum by his oppressed subjects, and whence this monument is said to have been sent by Scipio amongst the spoils of his African expedition. The boar hunt on one side of this sarcophagus must probably have been the reason for assigning it to Phintias, who died so detested as to render it not very likely that much pains would have been taken to honour his remains by a depository of such elaborate sculpture. This monument is richly decorated by the artist on every side, and it is difficult not to believe that the subject is taken from the unfortunate history of Phædra and Hippolytus. This lady, the wife of Theseus, became deeply enamoured of his son Hippolytus, and, when he unequivocally rejected her advances, accused him to his father of attempting to offer her violence. Theseus at once dismissed him from his presence, banished him from his court, and implored Neptune to punish him for his supposed iniquity. As he travelled along the sea shore, the horses of his chariot were frightened by some sea calves sent by Neptune for that purpose, the unhappy prince was thrown to the ground, bruised beneath the broken carriage, trampled upon by the horses, and his body torn to pieces among the rocks. On one side of the sarcophagus

are several young men armed for the chace, accompanied by their dogs, and ready to mount their horses, which appear behind them; a female of diminutive proportions, and therefore probably of inferior rank, seems delivering some message to Hippolytus, the principal personage in this scene; perhaps the lamentations of Phædra at his dismissal, if the subject be his final departure from his father's house; or an entreaty to abandon his companions and visit her, if it only represent him setting out for the hunt, which is the subject of the sculptures on the other side of the sarcophagus. These scenes of the chace are strictly applicable to the character of Hippolytus, for in Ovid, when Phædra allows her imagination to luxuriate in the contemplation of scenes in which she might be engaged in company with him, she observes,

Oft in light chariots I with pleasure ride,
And love myself the furious steeds to guide.
With thee, through dangerous ways unknown before,
I'll rove, and fearless face the dreadful boar.¹

At one end of the sarcophagus, we perceive Hippolytus prostrate on the ground, crushed and torn beneath the horses and the chariot. At the other end is the group given in our plate, where we see Phædra seated in deep distress, either at the departure of the object of her inordinate affections, the subject on the front of the sarcophagus; or at the destruction she had brought upon him, as represented on the opposite end of the monument. She is surrounded by her attendants, who are in vain endeavouring by blandishments and music to alleviate her sorrow. According to the frequent practice of the ancients, her superior rank and consequence is indicated by the superiority of her size, for, though seated, her head reaches as high as that of any of her standing attendants, and much higher than that of the one seated before her. She is clothed in a long chiton or tunic

¹ Epist. of Phæd. to Hippolyt. Otway's transl. 37-8. and 86-7.

with short sleeves, with a narrow loose band round the body, tied in front. About the lower part of her person is wound the palium, which leaves all the front uncovered, but is drawn up behind by one of her attendants, who is adjusting it as a veil over her head.

This monument has been much celebrated, and considered one of the most interesting objects of antiquity in Sicily. Denon, who visited that country in 1778, thinks that it has been praised beyond its merits, to judge of it at least in its present state. He remarks that, having carefully examined it, and perceiving the inconsistencies of the execution, namely, beauty of style and composition, with details coarsely worked and of a character very different from the general design, he was satisfied that the work had been begun, and to a certain extent proceeded in by an artist of talent, but that it had been finished some ages afterwards, when art had fallen into barbarism; or perhaps, that the monument having been injured by time, a restoration of the decayed parts had been attempted.²

The four sides of this sarcophagus are engraved in the *Voyage Pittoresque de Naples et de Sicile*, vol. iv. part 1. pl. 82. by de St. Non, afterwards De Non, and ultimately Denon

² De Non, *Voyage en Sicile*, p. 122.



H. Gauthier del.



PLATE XXVIII.

BAS RELIEF. BACCHANALIAN SUBJECT FROM
THE ODEIUM OF REGILLA.

[Height 2 f. 7 in. Length 5 f. 8 in. Old No. 235. New No. 193.]

This bas relief has been already published by Stuart as a vignette at the head of the third chapter of his second volume, and he informs us "that it was found amongst the ruins of the theatre of Bacchus in Athens, and brought from thence to the house of Signor Nicolo Logotheti, our consul at that place,"¹ where his party lodged during the greatest part of their stay at Athens. Visconti repeats the story that it was found "in the ruins of the theatre of Bacchus, built under the rock of the Acropolis, towards the south west."² But Col. Leake has sufficiently proved that this theatre was situated under the south east end of the Acropolis, and that the building, from amongst the ruins of which the sculpture was dug up, was "the Odeium built by Herodes son of Atticus, and named by him in honour of his deceased wife, the Odeium of Regilla."³

The subject of this bas relief is a Bacchanalian revel; Bacchus himself is holding out a cup into which a female, perhaps Methe, is pouring the wine she has evidently taken from a very large vase which stands behind her; at each extremity of the picture is a naked Satyr commencing a dance, each in exactly the same attitude as the other, but in an opposite direction, so as to maintain in the whole composition that symmetrical arrangement which generally characterized the works of the

¹ Stuart, vol. ii. p. 45. ² Memoir, p. 128. ³ Leake's Topog. of Athens, p. 60.

ancients. Each of the four figures bears a thyrsus. The divinity is here represented in the form under which he is usually recognised as the Indian Bacchus. He is clothed in a full and long chiton, reaching to the ground, and furnished with sleeves descending to the elbows; over this he wears a peplus wrapped diagonally round the body, covering the left arm and shoulder, and passing under the right arm, with one end hanging down at his side, the other floating in the air from the left elbow. He has a beard, but his hair is arranged like that of a female, collected into a large compact mass at the back of the head, with a few descending ringlets carefully and artificially plaited. The figure is graceful and dignified, but without that commanding air which marks the manly character; the dress is studiously arranged, and, as well as the hair, conveys that idea of delicacy and effeminacy with which the ancients invested their representations of Bacchus; whether the unbearded Theban just arrived at manhood, or the bearded Indian passing into the debility and corpulency of age.

The female figure is most graceful, clothed in a long chiton without sleeves, over which is a peplus descending in front below the waist, and having two pointed ends floating behind; a zone passes round the waist, confining both chiton and peplus, the hair is arranged compactly about the head, and collected into a mass behind, except a formal ringlet or two which hang down the back. She has been called Methe or the personification of drunkenness, not such as a modern artist would have portrayed her, filthy, loathsome, and disgusting; but elegant and beautiful, in conformity with that spirit which induced the ancients to throw a graceful veil over all those vices and passions which debase the human character. It is Visconti who has given to this figure the name of Methe, or drunkenness, "because a personification of Drunkenness had been painted by Pausias, and represented in a statue by Praxiteles; and in a temple of Silenus,

in Elis, the same personage was pouring out wine for the foster father of Bacchus.”⁴

Visconti considers this monument to be of great antiquity, much earlier than the time of Alexander the Great, and conjectures that it once belonged to the temple of Bacchus, near which the great Dionysiac theatre was built, and that the discovery of it confirms the opinion of Stuart, that the great theatre under the south west end of the Acropolis was the theatre of Bacchus.⁵ This however is now generally acknowledged to be a mistake, and the sculpture of the marble under consideration would, we think, in no degree serve to confirm the arguments for the antiquity of any building near which it may have been found, as it is not of that great age which Visconti has assigned to it; indeed we cannot but believe that that celebrated archæologist had a very imperfect view of the marble, and that he has been misled, both as to its workmanship and condition, by its general appearance. It is true that the sculpture is of that species “which the Greeks distinguished by the appellation of the sculpture of Aegina, or of the old Attic school, which differed but little from that which the moderns describe by the name of Etruscan;”⁶ but, if we examine the workmanship, it will appear that the monument before us is only an imitation of that style; we find the regular formal plaits of the drapery, and something of the antique adjustment of the hair, but there is little of the hardness of the original execution, and in the whole composition is the easy grace of form and action, developed in the progress towards the best age of Greek art; this monument is probably of about the same period as that represented in plate XXXVI. fig. 2. which, with other similar ones, may be assigned to the time of Hadrian, just about the date of the building of the Odeium of Regilla, where our marble was found.

⁴ Memoir, p. 132. Pliny, B. 34. § 19. n. 20. Pausanias, B. ii. c. 27. and B. vi. c. 24.

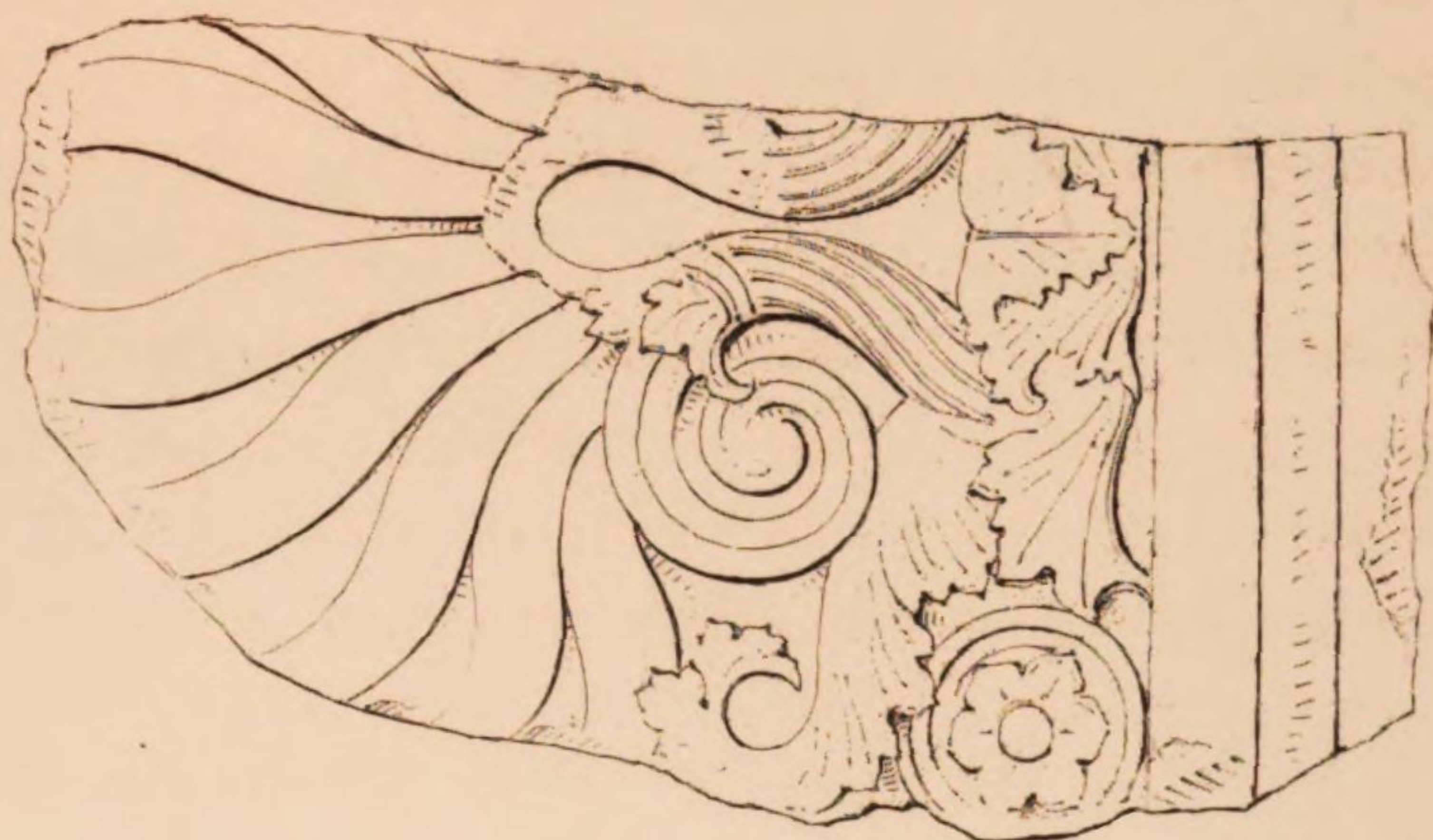
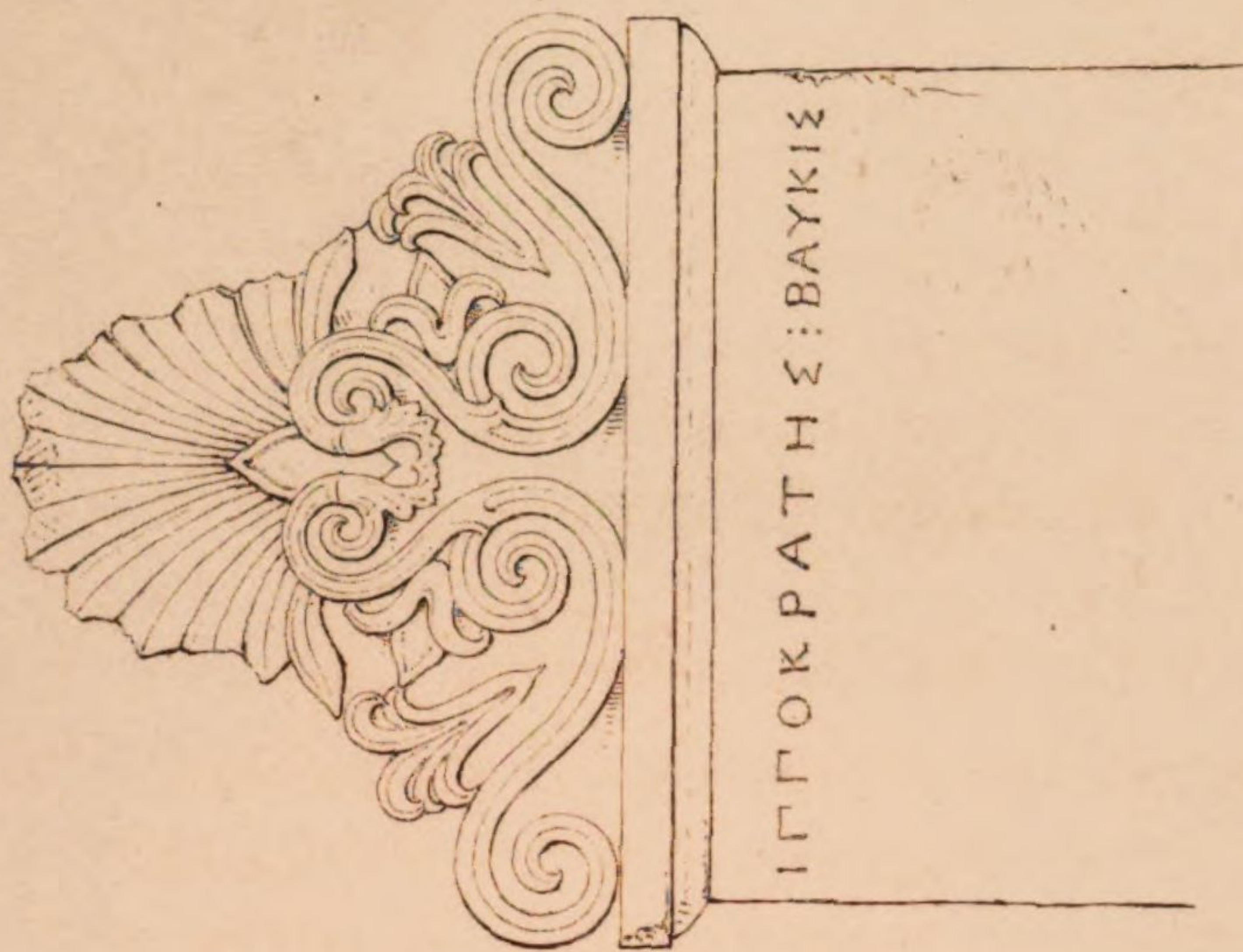
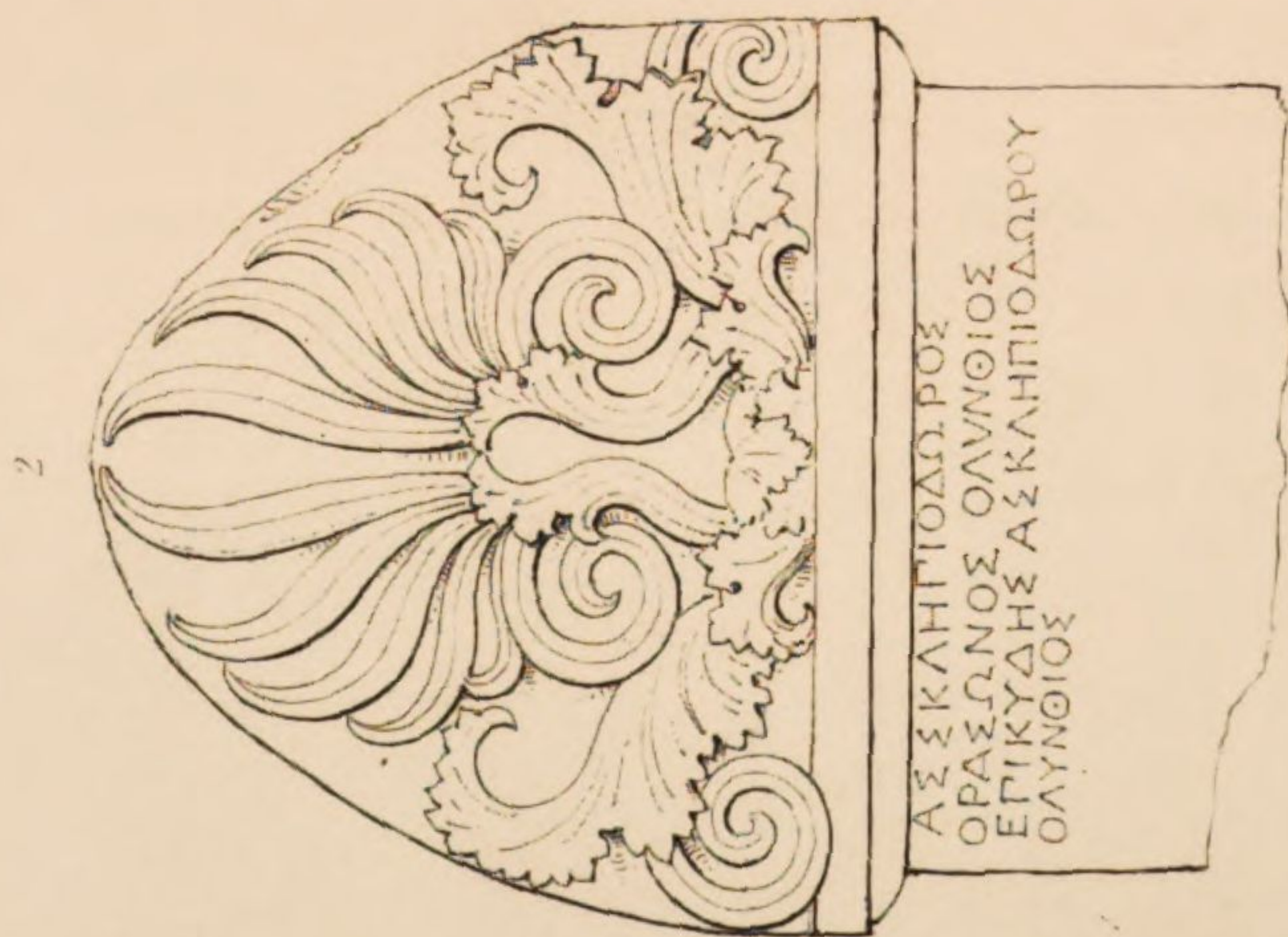
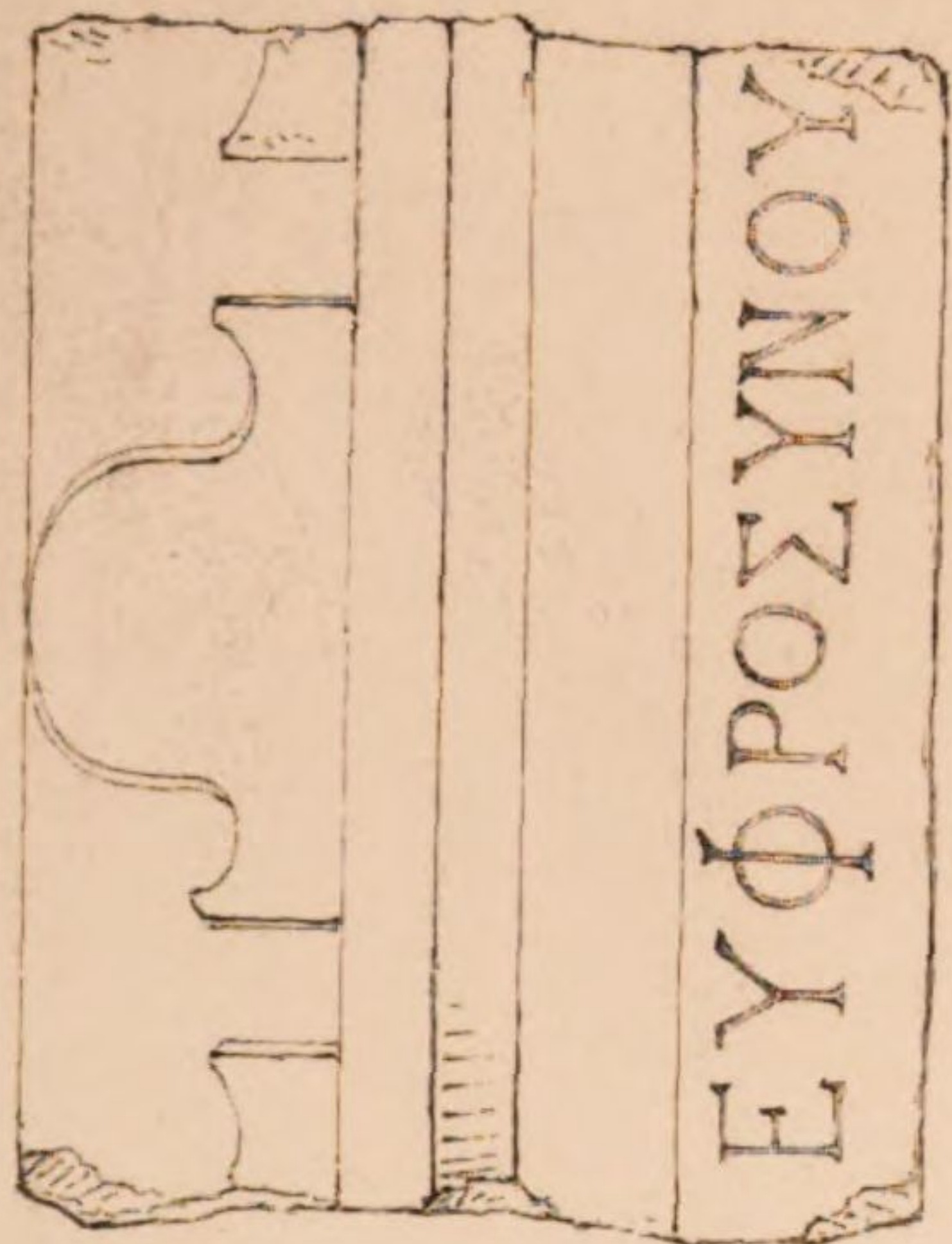
⁵ Memoir, p. 133.

⁶ Memoir, p. 129-30.

We are further inclined to think that Visconti had only an opportunity of imperfectly examining this monument, from the account he gives of its state of preservation. "The action of the atmosphere," he observes, "has committed its ravages on this marble in a uniform manner; a thin surface has been carried away from the whole bas relief, which appears to have been peeled, but without any mutilation. This general corrosion has rendered several of its details indistinct."⁷ Such is not really the condition of the marble; the upper part of it has suffered much injury, chiefly from decomposition, but partly from a long succession of frequent slight injuries; the feet of all the figures have been broken off by violence, as also the left leg of one satyr, much of the right leg of the other, and several small portions of other parts of the sculpture; the prominent parts have suffered much from various slight violences; but the flat surface of the field and much of those parts which are in low relief, are perfectly well preserved, and retain much of their original surface.

The upper part of the marble retains the rude marks of the common stone mason's chisel, and has never been polished; this part was probably let in behind some projecting cornice or moulding, and the slab may have been further kept in its place, by a plug passing through the circular perforation to the left of the large vase upon the ground. This monument was probably long exposed to the open air, as the decomposition of the surface has taken place chiefly upon the upper parts, which were most exposed to the rain, and would naturally, therefore, be more liable to that description of injury.

⁷ Memoir, p. 135.



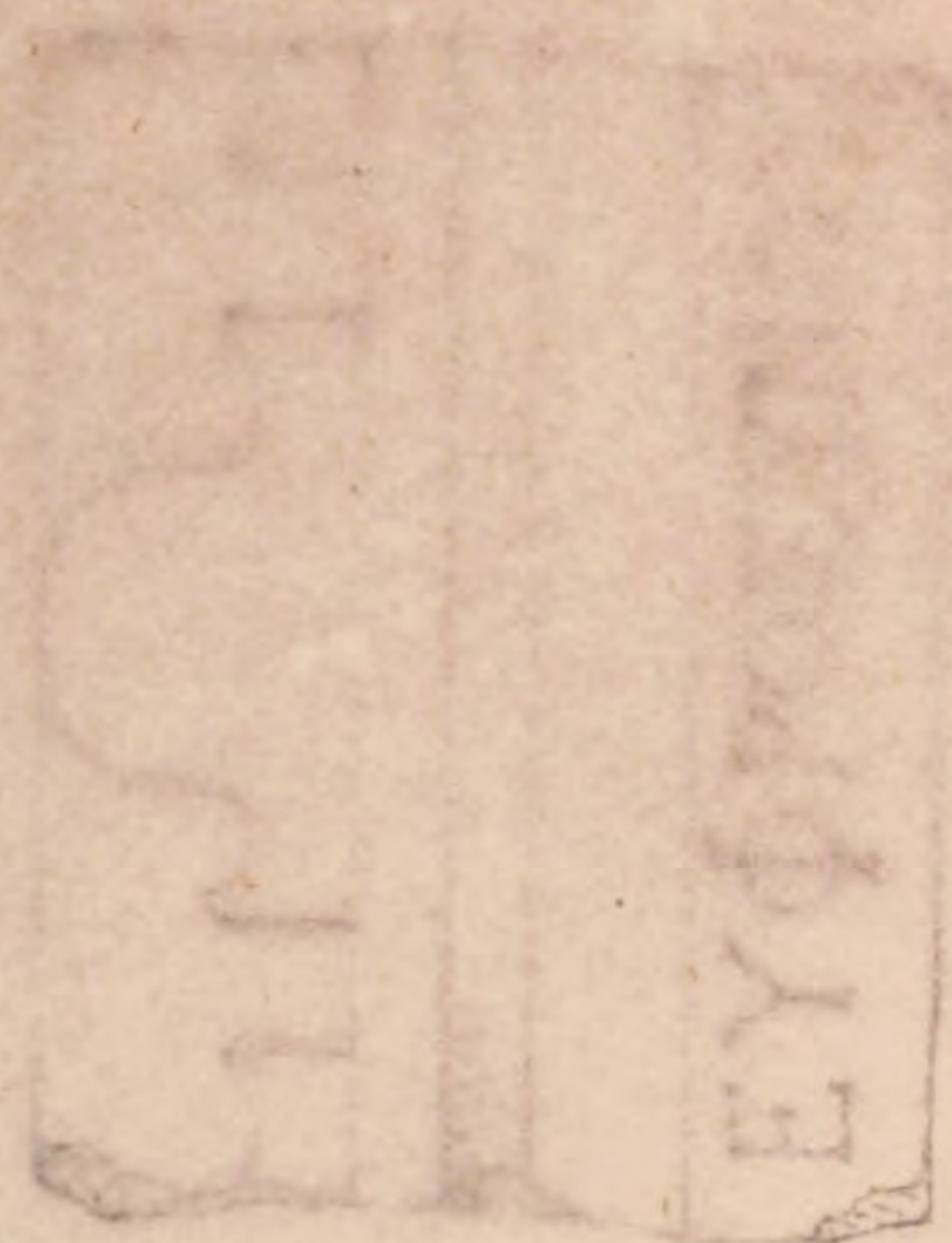


PLATE XXIX.

SEPULCHRAL STELÆ.

This plate represents some of the forms of sepulchral stelæ or tombstones, which are very frequently to be found in various parts of Greece. Sometimes they are entirely plain, sometimes slightly decorated with an ewer, patera, or other object; at other times the name of the defunct occurs, with, probably, the name of his father, and of his country; but the inscriptions seldom extend to more than the statement of these simple facts. These stelæ, which are flat, have the top generally of a semioval form, sometimes quite plain, but more usually decorated with scroll ornaments and foliage. If further graces of art were required to honour or to testify affection for the deceased, they were generally either representations of the person, with some accompaniments alluding to his tastes or occupations when alive, or a parting scene with nearest relations or most affectionate friends.

Fig. 1. Height 10 in. Width 12 in. Old No. 155. New No. 259.

This is the fragment of a stele originally very much broader, decorated along the top by a row of plain blocks, which, from the outline, appear adapted to receive an ornament somewhat similar to that upon fig. 4. The only word now remaining is ΕΥΦΡΟΣΥΝΟΥ, whence it appears to have been erected to the memory of a son of Euphrosynos; traces of part of the last letter of the name of the deceased are still visible at the edge of the fracture. Vid. Osann Syl. p. 154. Boeckh. Corp. vol. I. p. 536. No. 949.

Fig. 2. Ornament, Height $10\frac{1}{2}$ in. Width $12\frac{1}{2}$. Old No. 169. New No. 258.

The fragment of a sepulchral stele inscribed

ΑΣΣΚΛΗΠΙΟΔΩΡΟΣ
ΘΡΑΣΩΝΟΣ ΟΛΥΝΘΙΟΣ
ΕΠΙΚΥΔΗΣ ΑΣΚΛΗΠΙΟΔΩΡΟΥ
ΟΛΥΝΘΙΟΣ.

Assclepiodoros an Olynthian, son of Thraso.

Epicycles an Olynthian, son of Asclepiodoros.

No more than this stone tells seems to be known of the father, son, and grandson whose names are here recorded. Osann was some way or other misled into reading ΘΡΑΚΩΝΟΣ instead of ΘΡΑΣΩΝΟΣ, which is really the correct reading.¹ It will be remarked that Assclepiodoros is in the first instance written with two ΣΣ, and in the second with only one; this is probably only a mistake; but the double sigma is by no means uncommon in ancient inscriptions, and Boeckh is of opinion that this cannot be altogether without design, and that some peculiar force in the pronunciation is intended to be indicated; something similar to the German *sch*.²

This monument is surmounted with a very elegant ornament which has been called by various names; by the French, fleuron, or palmette; by the English, the lotus, or sometimes the honeysuckle, and indeed the divaricating leaves of the upper part of this embellishment bears much resemblance in form to a cluster of the unopened petals of that plant. This ornament generally consists of several leaves or leaflets varying in number, expanding like a fan; the middle one being the largest and longest, the others diminishing in size as they become more distant from the centre. They are sometimes straight, sometimes more or less curved, are round or pointed at the extremities, and issue from the junction or approximation of two volutes, which are more or less ornamented with florets, foliage or other embellish-

¹ Osann Syll. Insc. Ant. p. 96. ² Boeckh Corp. Insc. Græc. pp. 42, 525. No. 879.

ments. Such is the general character of this decoration, which is modified according to the purposes to which it is applied, and the taste and fancy of various artists. It appears as a border upon many painted vases; it decorates the coronet of Juno and other illustrious females;³ it enriches the cornice and the columns of the Erectheium and some other temples; it encircles the roof of the monument of Lysicrates; it forms the fronts of tiles; and frequently accompanies sepulchral monuments and inscriptions.

Fig. 3. Old No. 95. New No. 191.

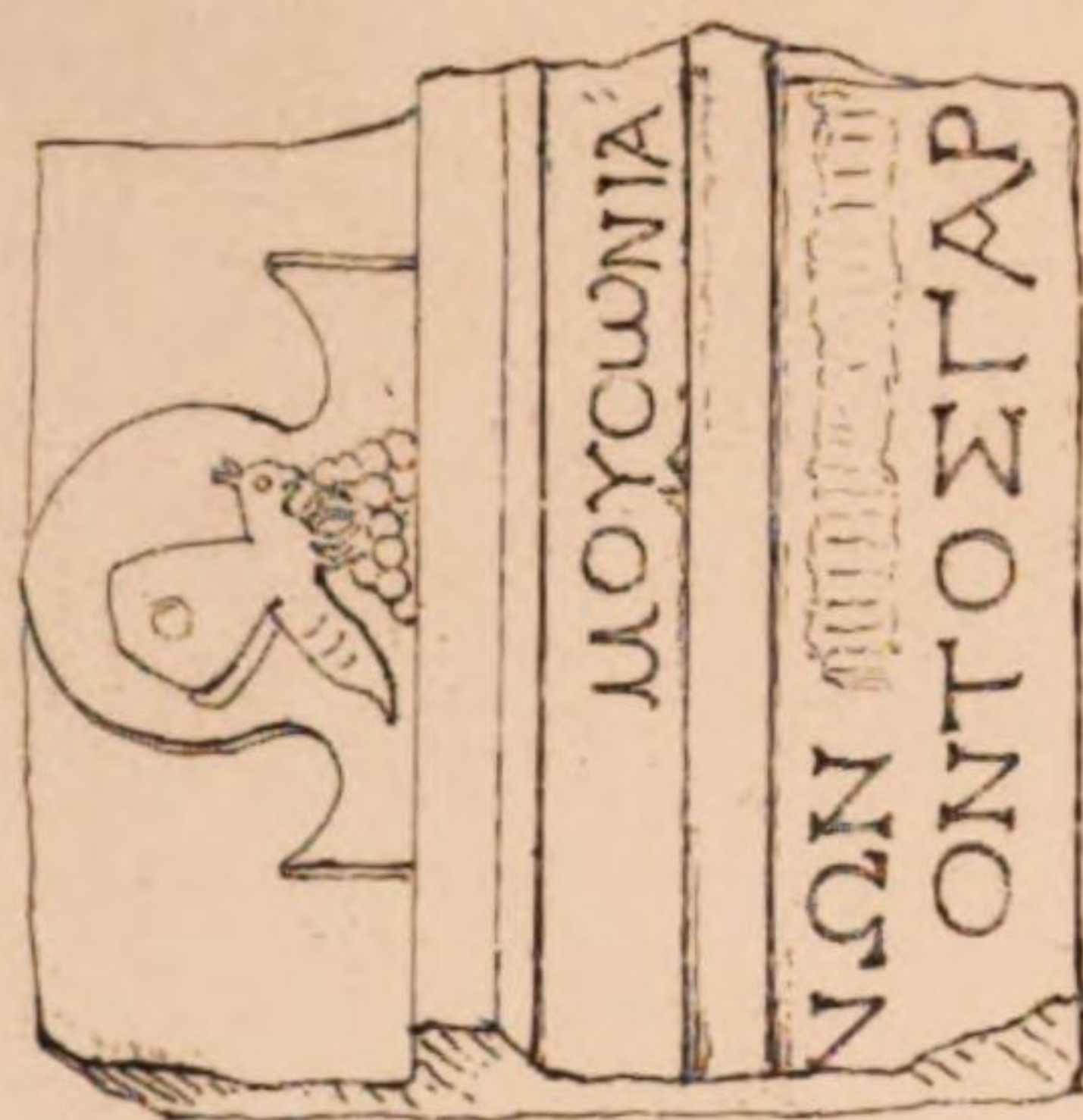
Is the fragment of the honeysuckle ornament broken from the top of a sepulchral stele, no part of the inscription remaining. Height of the ornament above the top of the stele, seventeen inches; width of half the ornament, nine inches.

Fig. 4. Height of ornament 10 in. Width $14\frac{1}{2}$. Old No. 175. New No. 351.

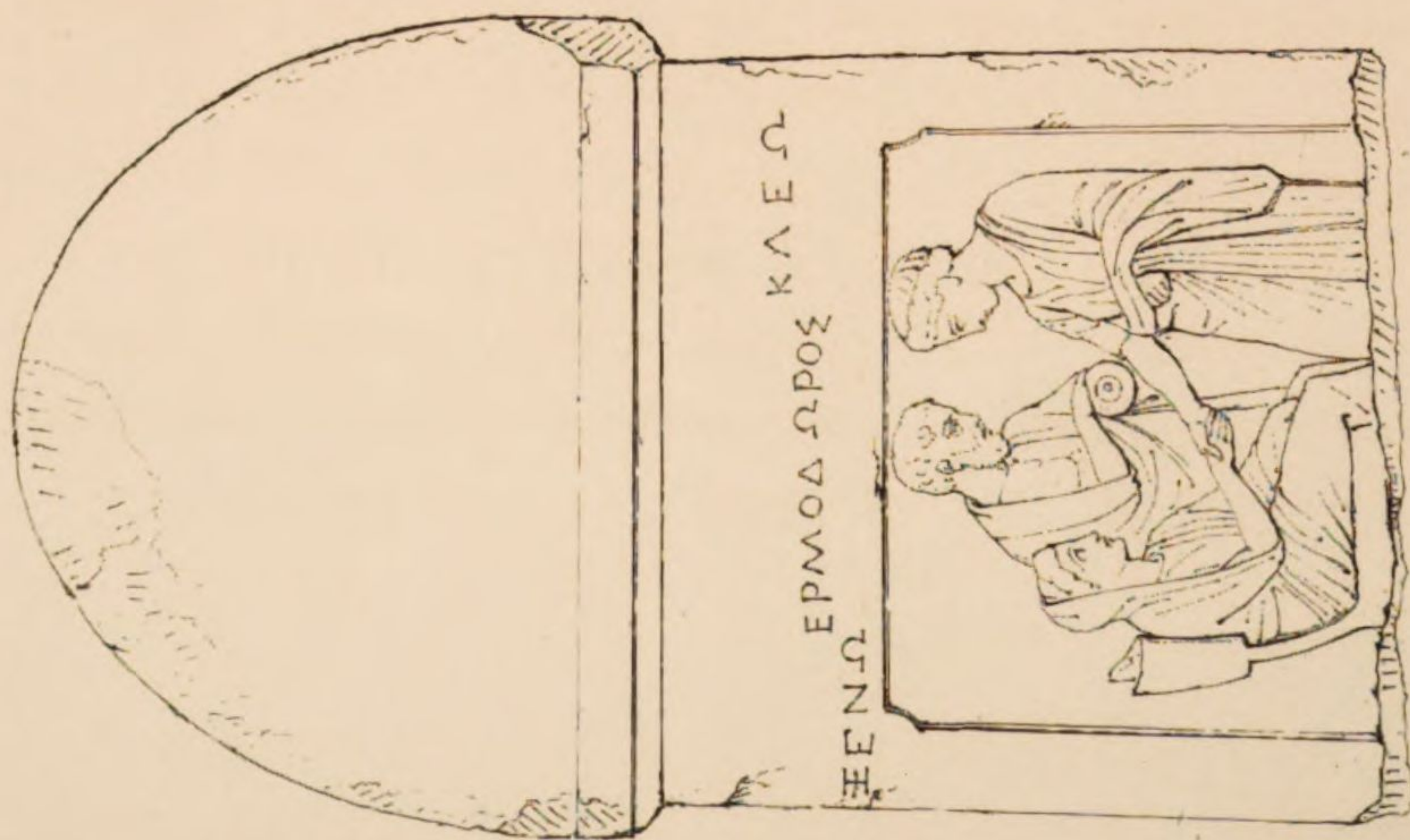
This sepulchral stele is inscribed $\text{ΙΠΠΟΚΡΑΤΗΣ} : \text{ΒΑΥΚΙΣ} :$ Hippocrates : Baucis, the names, possibly, of man and wife. The top of this monument is not, as usual, a semioval field on which the ornament is sculptured, but the outline follows that of the foliage and volutes. Osann Syll. p. 118. Boeckh Corp. vol. pl. 1. p. 538. No. 958.

³ See coins of Elis, Cnossus, Argos, Amisus, Nicocles, king of Cyprus, &c. &c.

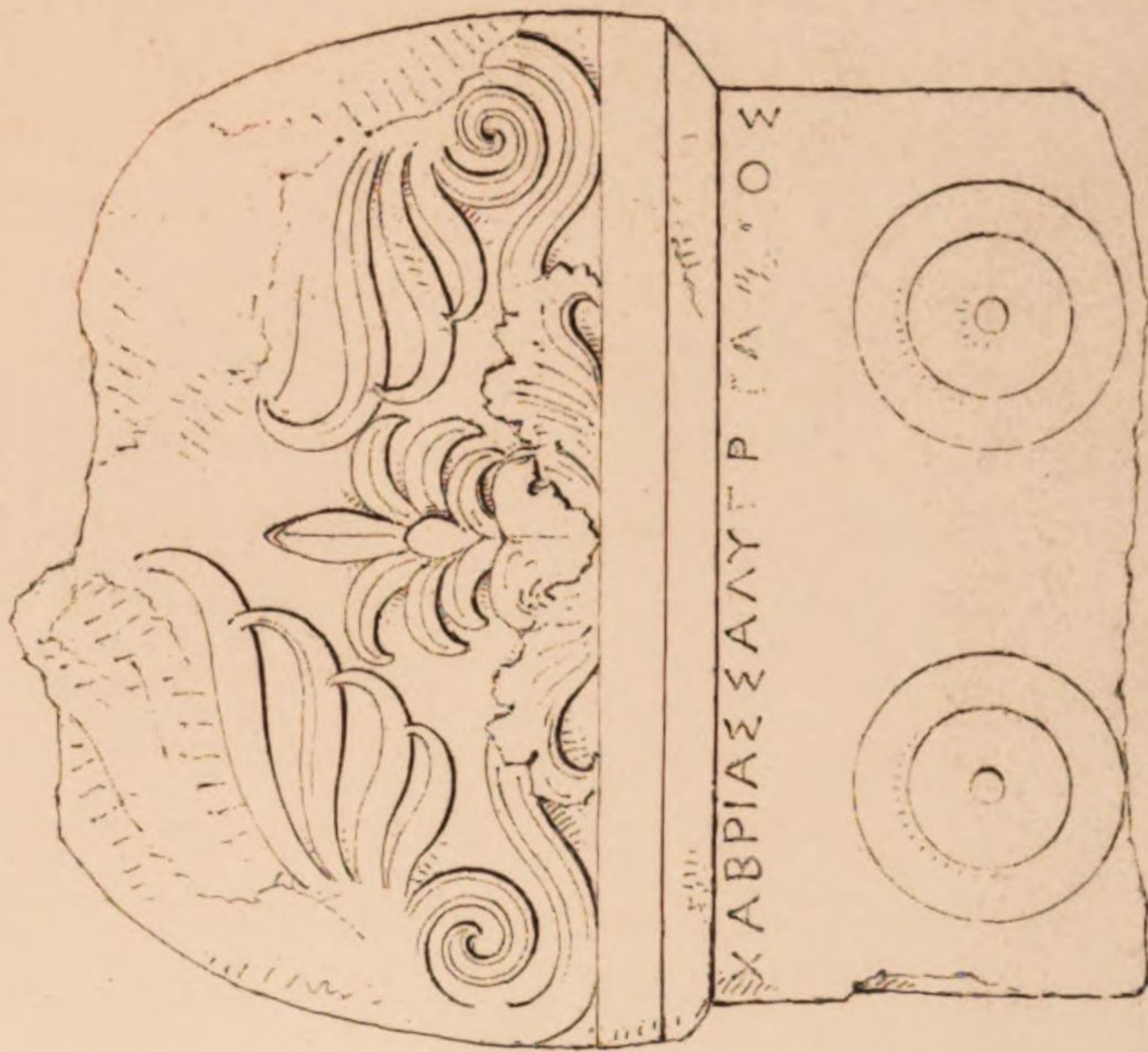
2



4



1



3



Fig. 1. Monument, Height 1.1 m. Width 0.4 m. (Scale 1:100)

This slab is inscribed $\chi\alpha\beta\rho\iota\alpha\varsigma \Sigma\alpha\lambda\upsilon\beta\rho\iota\alpha\omicron\varsigma$. It seems to have received from some one the inscription as written $\Sigma\alpha\lambda\upsilon\beta\rho\iota\alpha\epsilon\cdot\omicron\varsigma$, and conjectures that it might have been $\Sigma\alpha\lambda\upsilon\beta\rho\iota\alpha\omicron\varsigma$, in which case A would have been substituted for H, and M omitted before β . I and E he deemed uncertain. According to this interpretation, we should have had $\Sigma\chi\alpha\lambda\upsilon\mu\beta\rho\iota\alpha\omicron\varsigma$. Boeckh¹ considers all the letters after $\Sigma\alpha$ to be uncertain, and suggests the probability that the correct reading is $\Sigma\alpha\lambda\upsilon\beta\rho\iota\alpha\omicron\varsigma$. An accurate examination of this monument after dark, by the aid of a candle held towards the end of the inscription, so as to cast well defined shadows over any inequalities in the stone, leaves no doubt whatever that the word was, what Osann had conjectured it might be, $\Sigma\alpha\lambda\upsilon\beta\rho\iota\alpha\omicron\varsigma$. The inscription after the A has suffered some damage, and the carver, finding he had more space than he had calculated on, has spread out the latter letters, making them rather broad, and leaving wide spaces between them. There can be but little doubt that the word indicates the native place of the deceased Chabrias, and that this place was Selybria in Thrace; the intervention of the M was an introduction of a late period. Ptolemy and Strabo read $\Sigma\chi\alpha\lambda\upsilon\beta\rho\iota\alpha$, and Herodotus $\Sigma\chi\alpha\lambda\upsilon\beta\rho\iota\alpha$, thus differing from the reading of the monument only in the substitution of H for A and B for β , both of which changes might be safely accounted for by the accustomed variation of one dialect

¹ Syll. p. 135.

² Corp. vol. i. p. 526. No. 888.

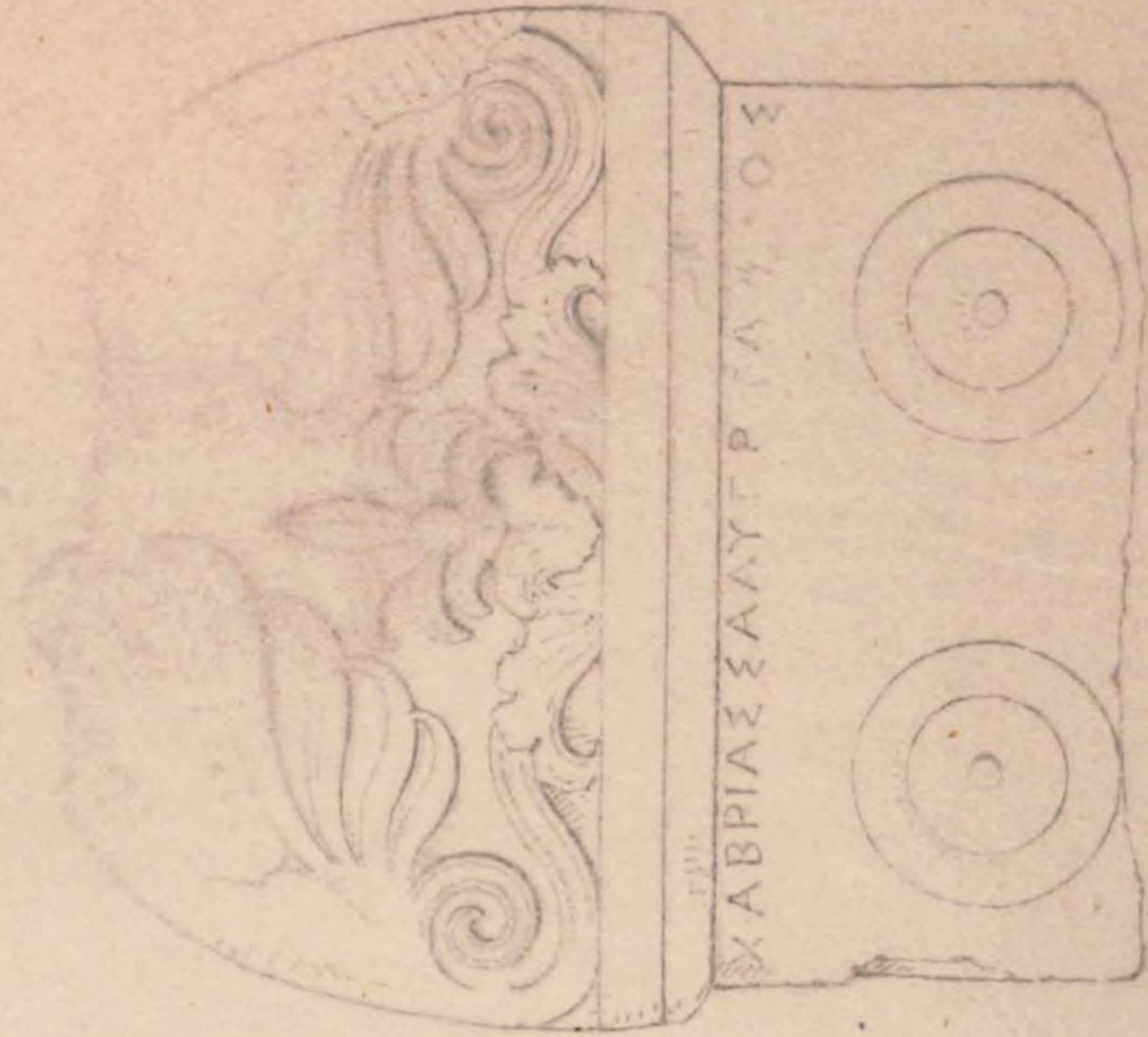
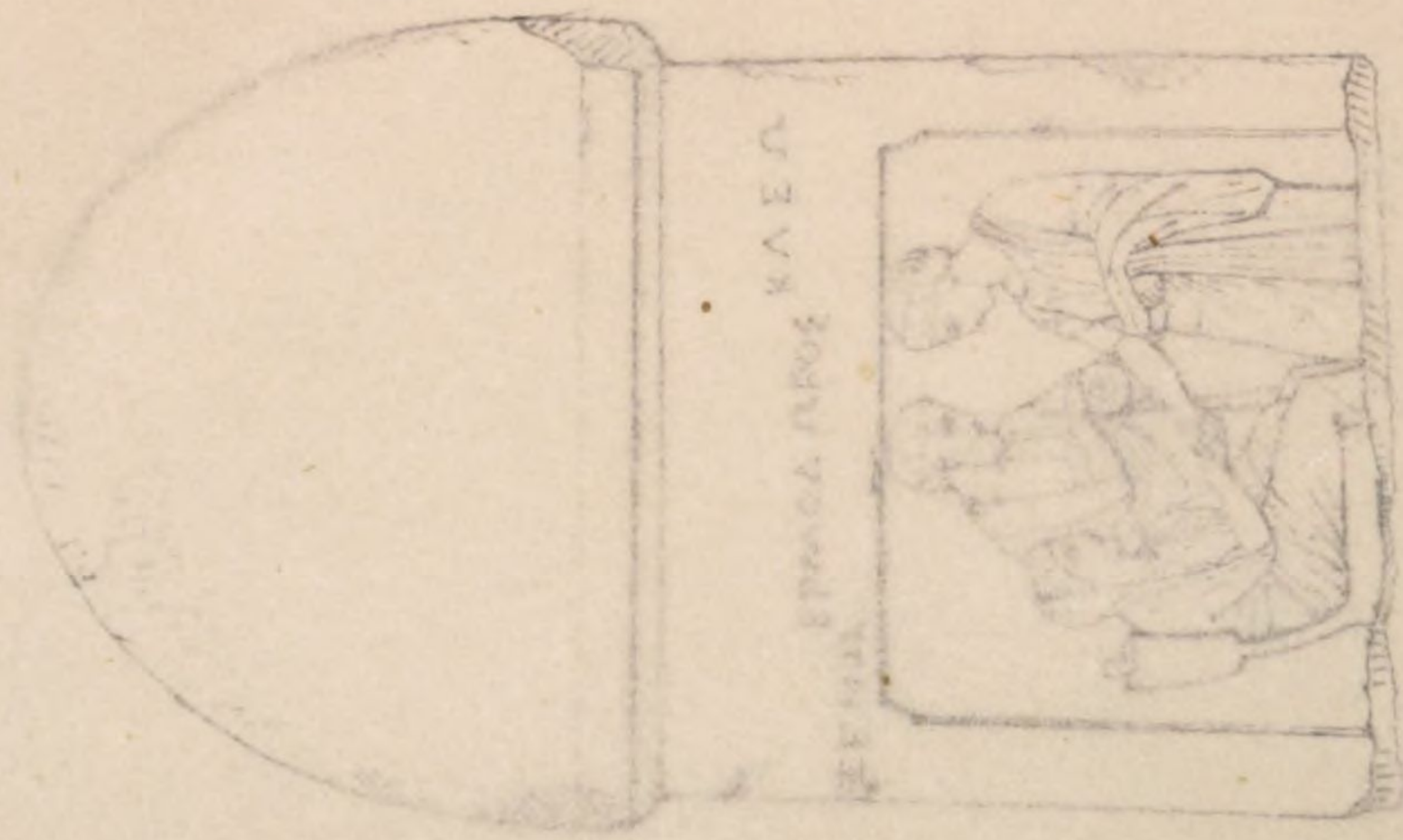


PLATE XXX.

SEPULCHRAL STELE.

Fig. 1. Ornament, Height 1 f. 7. in. Width 1 f. 5½. in. Old No. 226. New No. 290.

This slab is inscribed XABPIAΣ ΣΑΛΥΠΙΑΝΟΣ. Osann¹ seems to have received from some one the inscription as if written ΣΑΛΥΠΙΑΕ·ΟΣ, and conjectures that it might have been ΣΑΛΥΠΙΑΝΟΣ, in which case A would have been substituted for H, and M omitted before Π. I and E he deemed uncertain. According to this interpretation, we should have had ΣΗΑΥΜ-ΠΙΑΝΟΣ. Boeckh² considers all the letters after ΣΑ to be uncertain, and suggests the probability that the correct reading is ΣΑΛΥΒΙΑΝΟΣ. An accurate examination of this monument after dark, by the aid of a candle held towards the end of the inscription, so as to cast well defined shadows over any inequalities in the stone, leaves no doubt whatever that the word was, what Osann had conjectured it might be, ΣΑΛΥΠΙΑΝΟΣ. The inscription after the Α has suffered some damage, and the carver, finding he had more space than he had calculated on, has spread out the latter letters, making them rather broad, and leaving wide spaces between them. There can be but little doubt that the word indicates the native place of the deceased Chabrias, and that this place was Selybria in Thrace; the intervention of the M was an introduction of a late period. Ptolemy and Strabo read ΣΗΑΥΒΙΑ, and Herodotus ΣΗΑΥΒΙΗ, thus differing from the reading of the monument only in the substitution of H for A and B for Π, both of which changes might be safely accounted for by the accustomed variation of one dialect

¹ Syll. p. 135.

² Corp. vol. i. p. 526. No. 888.

from another, even if nothing were allowed for the probability of an Athenian carver mistaking the orthography of a Thracian town. It should be observed too that the word Byzantium upon coins frequently reads ΠΥ, and that the two towns were not far distant.

This stele is decorated with two disks below the inscription, the import of which is not clearly apparent. At first sight they might be supposed to be pateræ, symbolical of the sacred rites performed upon the death of the deceased, but they have not the exact form of any known object of that description. They have somewhat of the appearance of the large round Grecian shield, and may perhaps indicate the profession of the deceased. The ornament which surmounts this monument varies singularly in its arrangement from those represented in the last plate; the component parts are the same in all, but in this object the ornament has been divided into parts, which have been inverted, and the outward edges turned towards each other; or it may be described as consisting of the adjoining halves of two separate ornaments.

Fig. 2. Height 10 in. Width 9 in. Old No. 150. New No. 331.

Is the fragment of a sepulchral stele found near Athens, ornamented at the top with a block similar in form to those upon plate XXIX. fig. 1. but sculptured with a butterfly resting upon a small pile of fruit. On the architrave is inscribed, in letters of a rather late period, the name ΜΟΥΣΩΝΙΑΣ, the final Σ being nearly obliterated. Upon the proper face of the stele are remaining the letters ΝΩΝ; the word following has been entirely and purposely cut out; then follows ΟΝΤΟΣ ΓΑΡ, and all these letters are well cut, and of the usual form of a period anterior to those of the name already mentioned; so that it may be doubted whether the person named Musonia was at all referred to originally upon the stone, and whether that name has not been substituted at a later period for the one obliterated. It may however be observed

that upon a monument mentioned by Boeckh³ there occur the names Musonios and Gargettios; Gargettus was a district in Attica not unfrequently named on sepulchral monuments, and it is exceedingly probable that the present stele has recorded the name of some deceased person of that neighbourhood.

Fig. 3. Height 2 f. 3 in. Width 9 in. Old No. 212. New No. 229.

This sepulchral stele has a top of the usual semioval form, but quite plain, and without the honeysuckle ornament. On the body of it is sculptured, in low relief, the figure of a man rather beyond the middle age, appearing to lean upon a cippus or column, which however has not been expressed by the sculptor. His only garment appears to be the pallium, thrown across the left shoulder, passing down the back, across the front of the body, and over the left arm; leaving the breast and right arm entirely uncovered. One foot is crossed before the other, and in general character he resembles much the figures of the magistrates in the Elgin frieze, who appear to be waiting the approach of the procession.

This stele is inscribed,

.. ΠΑΣΙΠΠΟΣ
. ΛΑΕΝΙΚΟΥ
.. ΚΡΙΩΕΥΣ

The commencement of each word is lost, the piece of marble upon which they were inscribed having been split off. Visconti,⁴ Osann,⁵ and Boeckh⁶ all concur in reading ΕΡΑΣΙΠΠΟΣ ΚΑΛ-ΛΑΕΝΙΚΟΥ ΚΡΙΩΕΥΣ, Erasippos, son of Callenicos, of Crioëis, a demus of Antiochis.

Fig. 4. Height 2 f. 1 in. Width 1 f. 2½ in. Old No. 229. New No. 373.

This stele is of the same form as the preceding, having the

³ Corp. vol. i. p. 441. No. 384. ⁴ Memoirs, p. 144. No. 7. ⁵ Syll. p. 76.

⁶ Corp. vol. i. p. 503. No. 665.

plain unsculptured semioval top. It is inscribed with the names $\Xi\text{EN}\Omega$ $\text{EPMO}\Delta\Omega\text{PO}\Sigma$ $\text{KAE}\Omega$, and has three figures sculptured on it, one a female seated upon a chair, with her pallium drawn up over the back of her head in the form of a veil, a mode of dress indicative probably, upon these sepulchral monuments, of the matronly character. Her right hand holds that of another female, who is standing before her, and who is taking her final leave. At her side stands an elderly man, perhaps the father of the deceased, clothed in the pallium only, and holding what appears to be a sepulchral urn. This is one of the usual parting scenes which occur so frequently upon Grecian sepulchral monuments, whether stelæ, cippi, or urns. The persons here represented may probably have been the husband, wife and daughters. This stele has escaped the notice of Visconti, and Osann. See Boeckh, p. 540. No. 981.

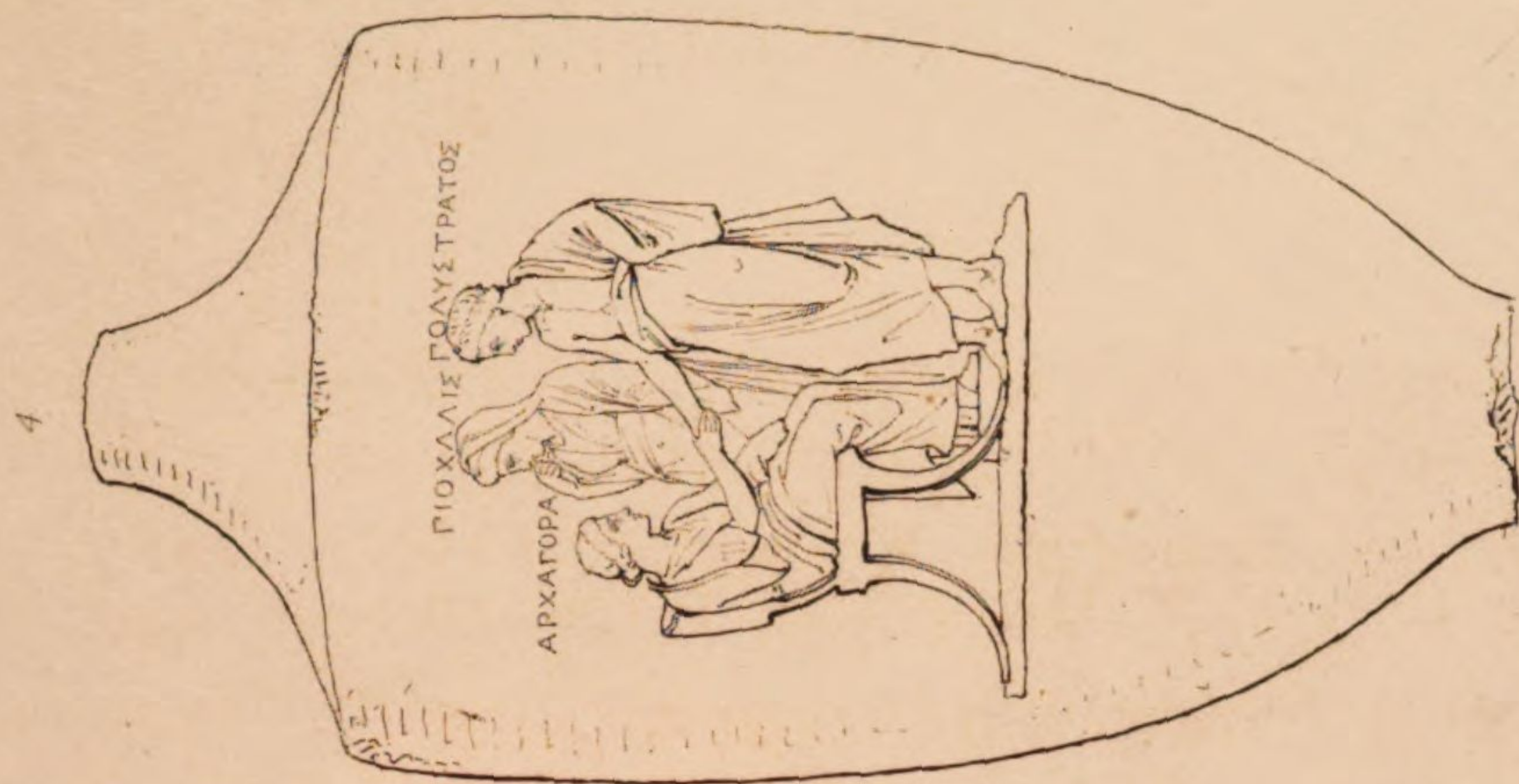
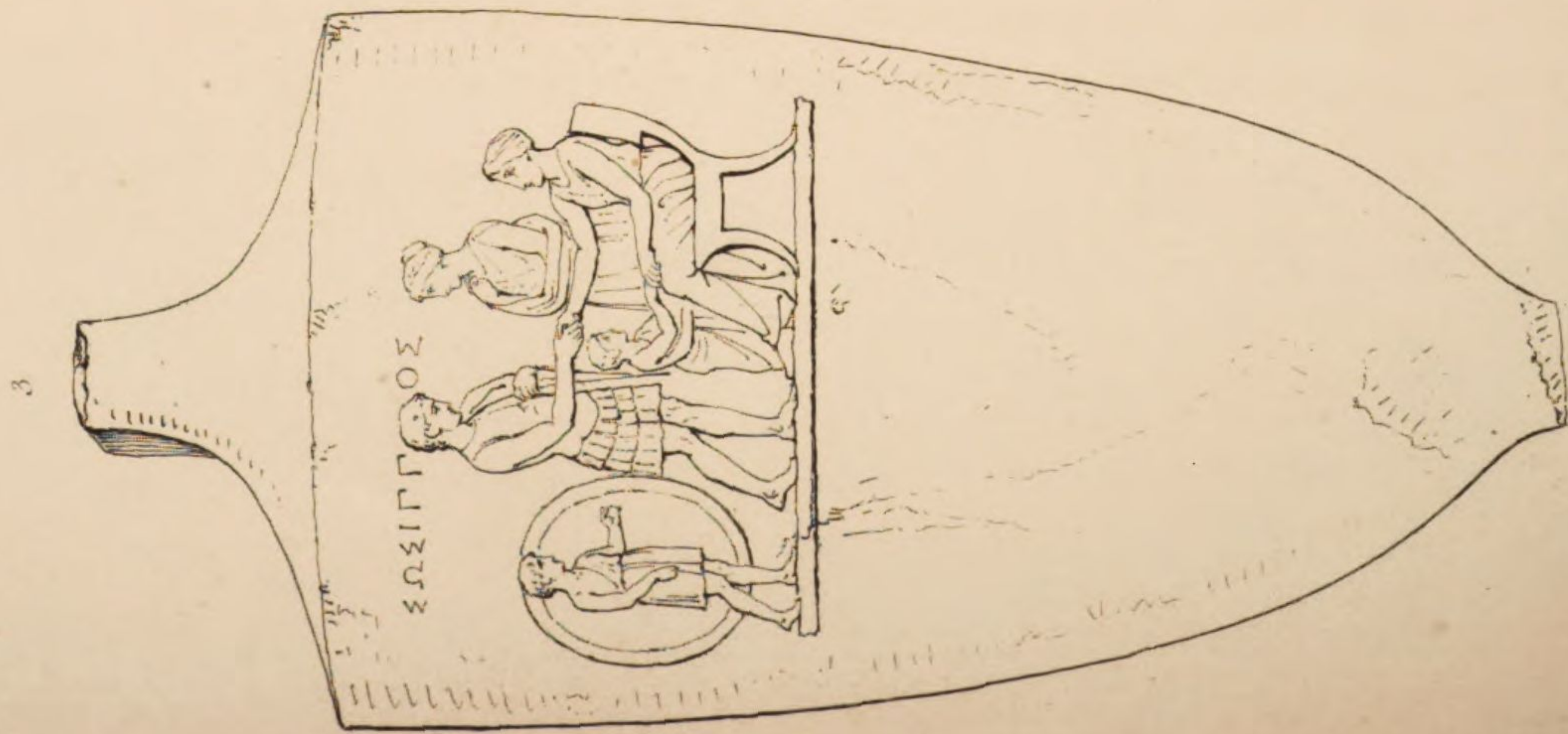
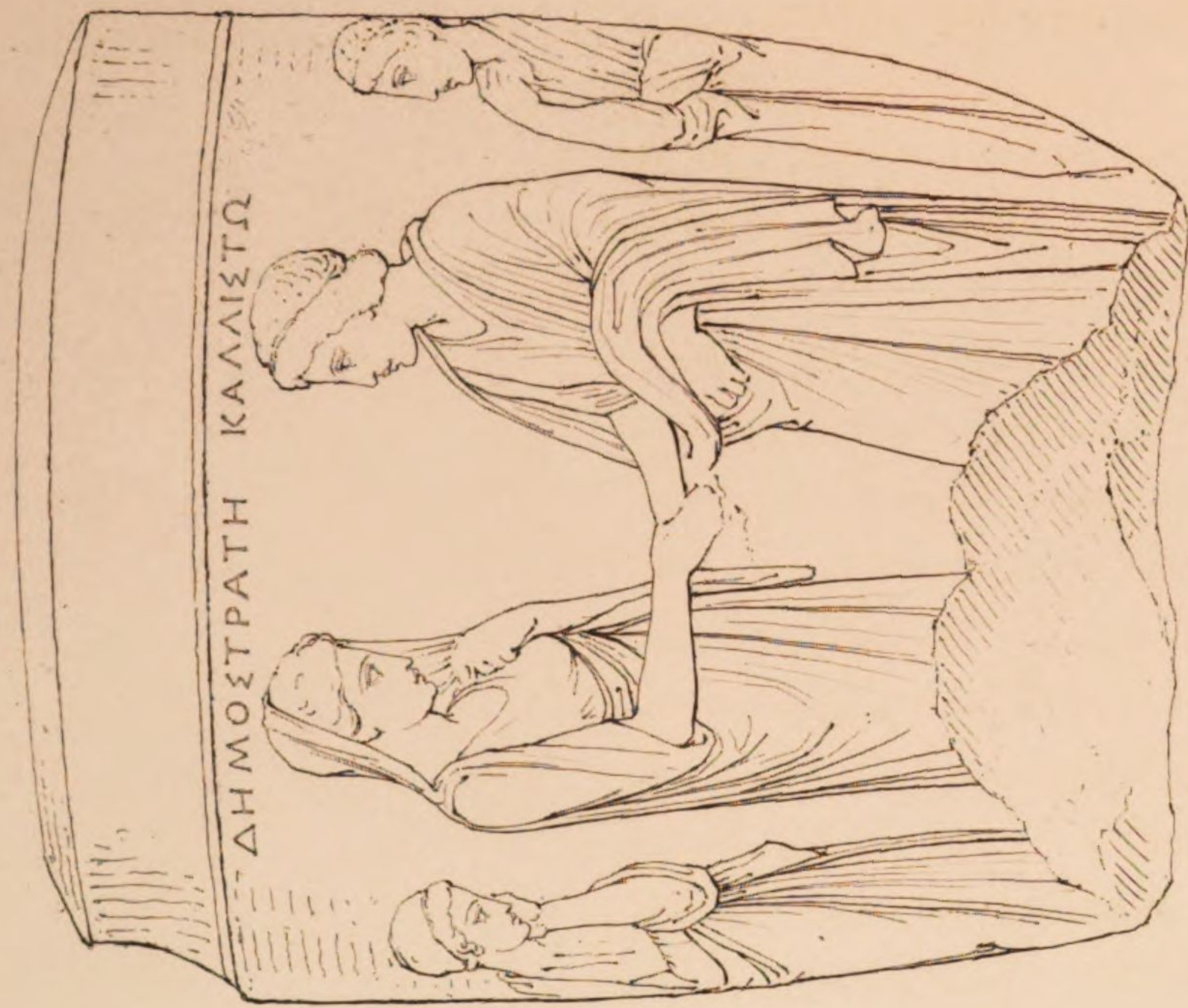
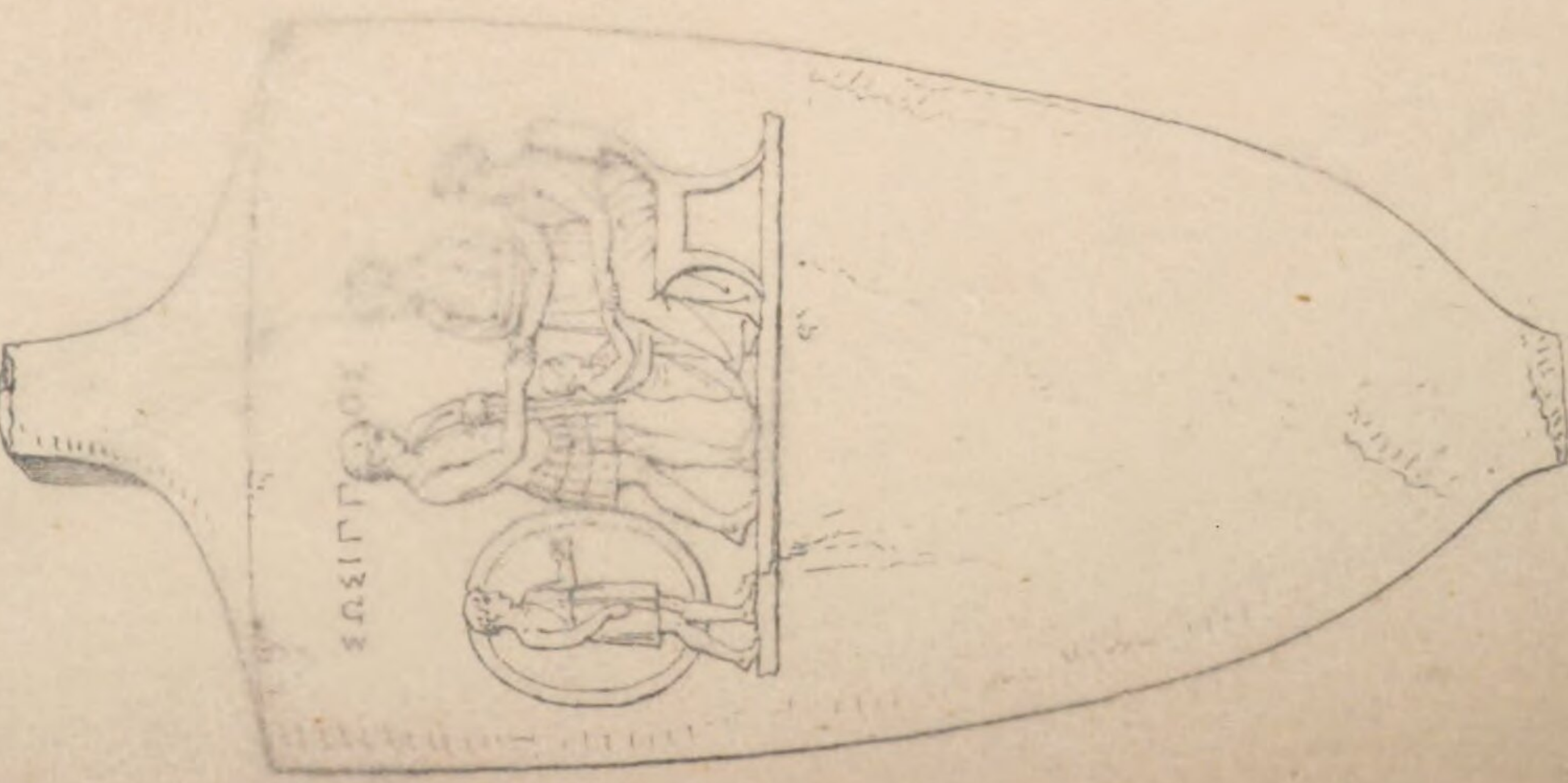


PLATE XXXI

SEPOLCHRAL VASES

In this plate are represented some sepulchral vases found in the neighbourhood of Athens. Vases were, in some way or other, connected with funeral rites and ceremonies from very early times; they were filled with various substances which might be deemed agreeable to the deceased, and were deposited in the tomb. Wine, ointments, and honey are amongst the articles mentioned to have been placed near the body of the deceased. Within the sepulchres have been found fragments of vessels, which appear to have been thrown in without care, and broken, after having been used in the celebration of the funeral rites; others have been found entire, placed in order and with care, but with what motive it is not easy to pronounce; they are of various forms, some placed upon the ground, some suspended round the walls, not appearing to have contained any substance whatever. It has been conjectured that the subjects represented on the painted vases were indicative of the profession, parents, or opinions of the persons in whose sepulchres they were deposited: that gymnastic subjects would be found in the tombs of those who have conquered or contended in the games; that mystic scenes were buried with those initiated into the mysteries alluded to in the designs. Assertions to this effect have been made too liberally, for, if such a principle of deposit had generally existed, we should, doubtless, have found a much greater variety of subjects represented upon such vases. It is most probable that the vases selected for deposit in the tombs were such as had been the property of the deceased, perhaps those which he had more commonly in use, or those which from some cause he more highly



St. Peter's

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H. G. G. del.

PLATE XXXI.

SEPULCHRAL URNS.

In this plate are represented some sepulchral vases found in the neighbourhood of Athens. Vases were, in some way or other, connected with funeral rites and ceremonies from very early times; they were filled with various substances which might be deemed agreeable to the deceased, and were deposited in the tomb. Wine, ointments, and honey are amongst the articles mentioned to have been placed near the body of the deceased. Within the sepulchres have been found fragments of vessels, which appear to have been thrown in without care, and broken, after having been used in the celebration of the funeral rites; others have been found entire, placed in order and with care, but with what motive it is not easy to pronounce; they are of various forms, some placed upon the ground, some suspended round the walls, not appearing to have contained any substance whatever. It has been conjectured that the subjects represented on the painted vases were indicative of the profession, pursuits, or opinions of the persons in whose sepulchres they were deposited; that gymnastic subjects would be found in the tombs of those who have conquered or contended in the games; that mystic vases were buried with those initiated into the mysteries alluded to in the designs. Assertions to this effect have been made too broadly, for, if such a principle of deposit had generally existed, we should, doubtless, have found a much greater variety of subjects represented upon such vases. It is most probable that the vases selected for deposit in the tombs were such as had been the property of the deceased, perhaps those which he had more commonly in use, or those which from some cause he more highly

valued, and this will sufficiently account for gymnastic, warlike, and mystic vases being more numerous than any others. Another description of vase found in tombs are those narrow, oblong, or drop-shaped vases, generally of alabaster, which were perhaps unguentories, having contained, or supposed to have contained, for they are frequently solid, the oil or ointments with which the body of the deceased was anointed; or they were perhaps lachrymatories, or bottles in which the tears of the relatives were collected.¹ Vases are also connected with funeral recollections, from their being frequently the depositories of the bones of the deceased, when burning the bodies was the general practice. It is most probably to this custom that we owe that peculiar form of tombstone, or funeral monument, which is represented upon this and some other plates; these vases, though solid, and commemorative of persons whose bodies had been laid entire in the tomb, may be supposed to have contained "the ashes" of the deceased. They are, in fact, exactly similar in purpose and in sentiment to the urns and sarcophagi which may be seen sculptured on the sepulchral monuments of modern days.

Fig. 1. Height 1 f. 7 in. Width 1 f. 5 in. Old No. 104. New No. 275.

This is the fragment of a sepulchral urn, whereon are represented four persons, two females holding each other by the hand, accompanied by two other females, probably attendants, as they are of inferior dimensions, and have not their names inscribed above their heads. The two principal figures, whose names are ΔΗΜΟΣΤΡΑΤΗ and ΚΑΛΛΙΣΤΩ, are, probably, mother and daughter taking their last farewell; each is clothed in a chiton with sleeves down to the elbows, each also wears a pallium, but differently arranged; one, Callisto, wears it as was usual upon ordinary occasions, the end hanging over the left arm, and leaving the right arm and front of the body uncovered by it; the other,

¹ Psalm 56. v. 8.

Demostrate, wears this garment in a matronly manner, having thrown a portion of it over her head, and drawing it forward with her left hand, which is partially enveloped in its folds. The attendants, with their hands raised to their heads, indicate, by their positions, their sorrow for the loss of the departed.

Boeckh, vol. i. p. 534. No. 936. and Osann, p. 118. both read ΚΑΛΛΙΣΤΡΗ, and conjecturally supply ΑΤΟΣ, which they suppose to have become illegible. It is very true that the last letter has in some lights very much the appearance of P, and, if such were really the case, some others must be supplied to make a proper name; but, upon a very careful and attentive examination of the monument, it will be clear that the supposed P is in fact Ω, and that there never have been any additional letters; consequently the name is really Callisto. The person bearing this disputed name has been described as a young man, but erroneously, for though the female form is not so distinctly developed as in Demostrate, whom we suppose to be the mother, yet it is as much so as in the two attendants; and, if we examine those figures on similar monuments which are undoubtedly male, as Polystratos, fig. 4. Ermodoros and Erasippos, pl. XXX. and others, pl. XXXII. we shall see that they are without the chiton, whereas this garment is always worn by females.

Fig. 2.

Is the same subject enlarged and expanded, to exhibit more clearly the figures of the two attendants.

Fig. 3. Height 2 f. Old No. 239. New No. 230.

This is a solid sepulchral urn, on which are represented five figures, composing a family group bidding a final farewell to the departed, to whose memory the urn was erected. The party consists of a female seated, holding by the hand an armed warrior and an infant, who are standing before her, probably her

husband and her child; by the side of her stands a female, perhaps an attendant, with her hand supporting her head in the prescribed attitude of grief.² Behind the warrior is a youth bearing a large round shield, and over his head is inscribed his name, ΣΩΣΙΠΠΙΟΣ. Boeckh, v. i. p. 546. No. 1008. Osann. p. 224. Dodwell's *Tour in Greece*, vol. i. p. 455. There is no trace of any other name upon this urn, and, as that of the deceased usually occurs, even if no other is recorded, it might be supposed that it was the warrior who was about to start for that bourne from whence no traveller returns; but we believe that in all these scenes the seated person represents the deceased, and we can scarcely consider that in this instance there is a variation from the usual custom, especially as we perceive that the female is taking leave of her child as well as her husband; unless indeed we are to suppose that she was deprived of both at the same time. The sculpture of this monument is very coarse, the work of an inferior artist, and he may negligently have omitted to insert the name of the deceased female. The remains of a solid handle appear at the back, and this object was probably placed in a recess, as the hinder part is quite unfinished, and retains the rough marks of the chisel.

Fig. 4. Height 1 f. 9 in. Old No. 274. New No. 182.

This is another solid urn, whereon is represented the final farewell of the departed. The group consists of three figures, over whom are inscribed the names ΑΡΧΑΓΟΡΑ ΠΙΘΥΛΛΙΣ ΠΟΛΥΣΤΡΑΤΟΣ, and we suppose them to represent a husband and wife, or a brother and sister, attended by the mother of one of them. Pithyllis appears more advanced in years than the other two; she is in the accustomed attitude of grief, and attired after the manner of a matron, with her veil drawn over her head. Boeckh and Osann are both disposed to read ΑΡΧΑΓΟΡΑΣ, and

² Eurip. *Helen*. 377.

to consider the seated figure to be that of a man. Upon an accurate examination of the monument, we cannot discover any trace of the final Σ , and the costume seems to preclude the idea of a male figure. It is clothed in a chiton, with long sleeves, and descending quite down to the feet. Over this is the pallium, passing over the left shoulder, crossing the back, and folded over the knees, leaving the right arm exposed, and displaying the folds of the chiton upon the upper part of the body as well as round the ancles. The dress of the male figure consists of the pallium only, worn in the usual manner, leaving the right arm, the breast, and half the legs naked and exposed. Dodwell in his *Tour in Greece*, vol. i. p. 455, has represented this vase, and erroneously reads APXATOPAS .—See Boeckh. vol. i. p. 544. No. 996. Osann. p. 224.

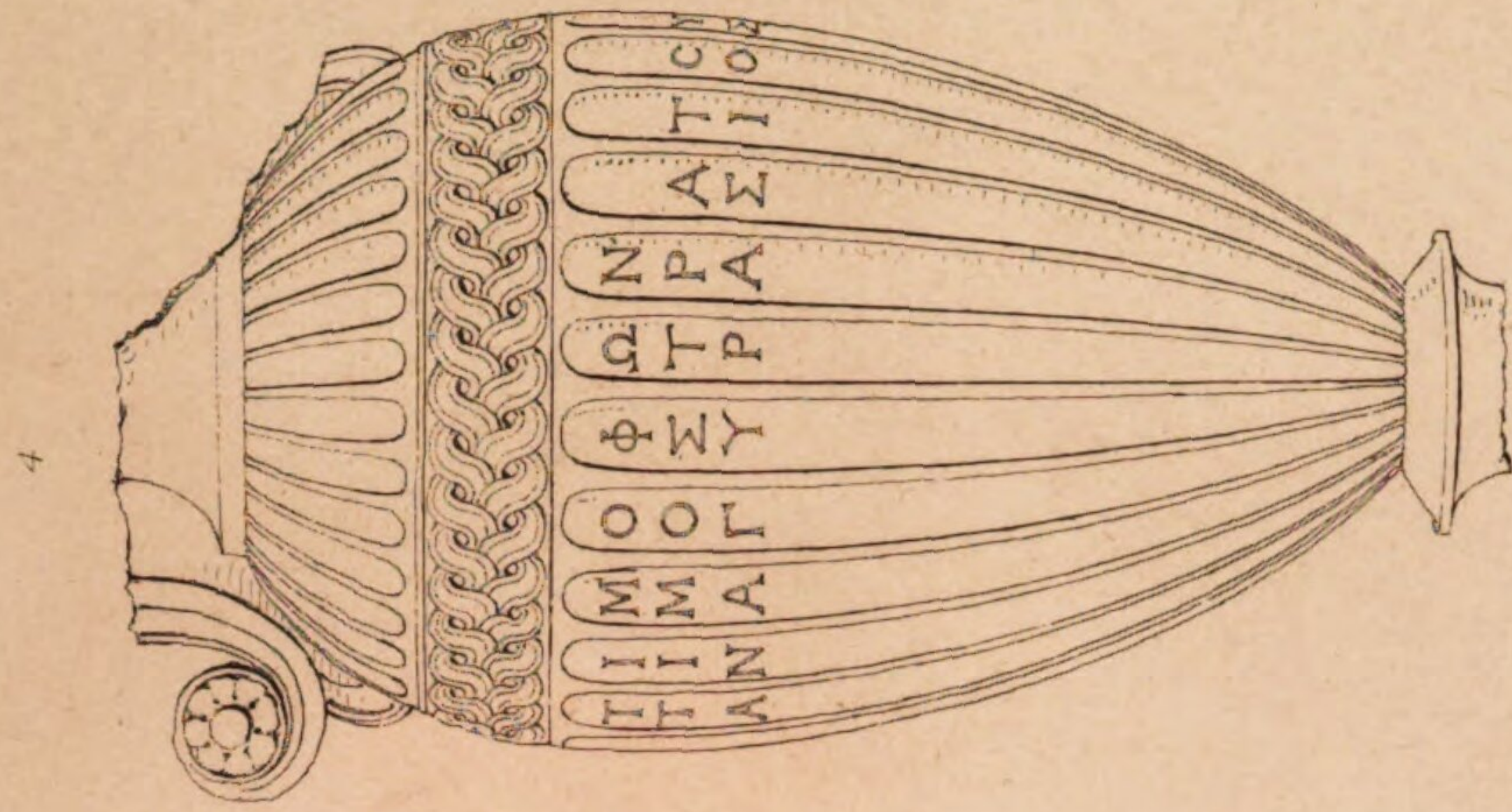
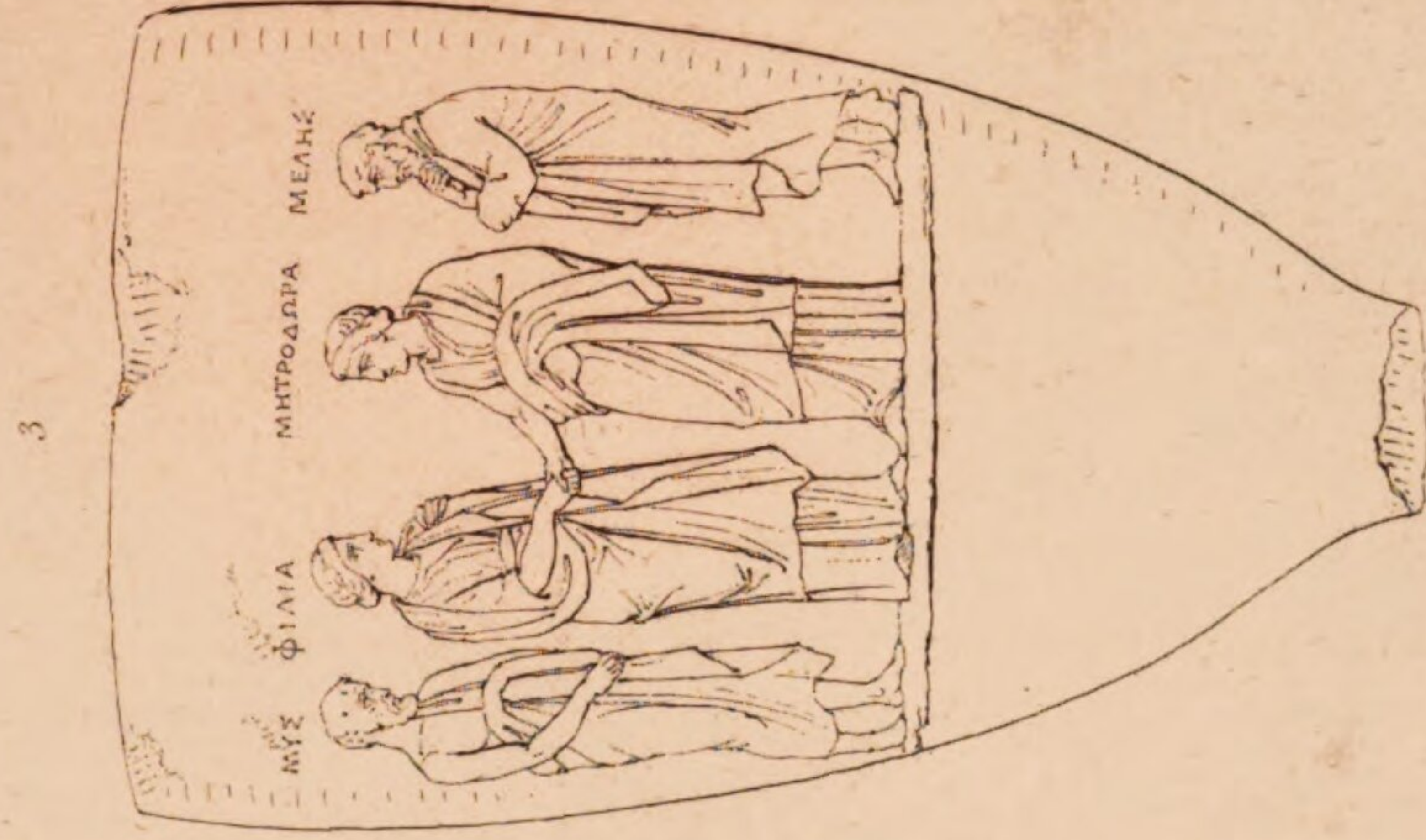
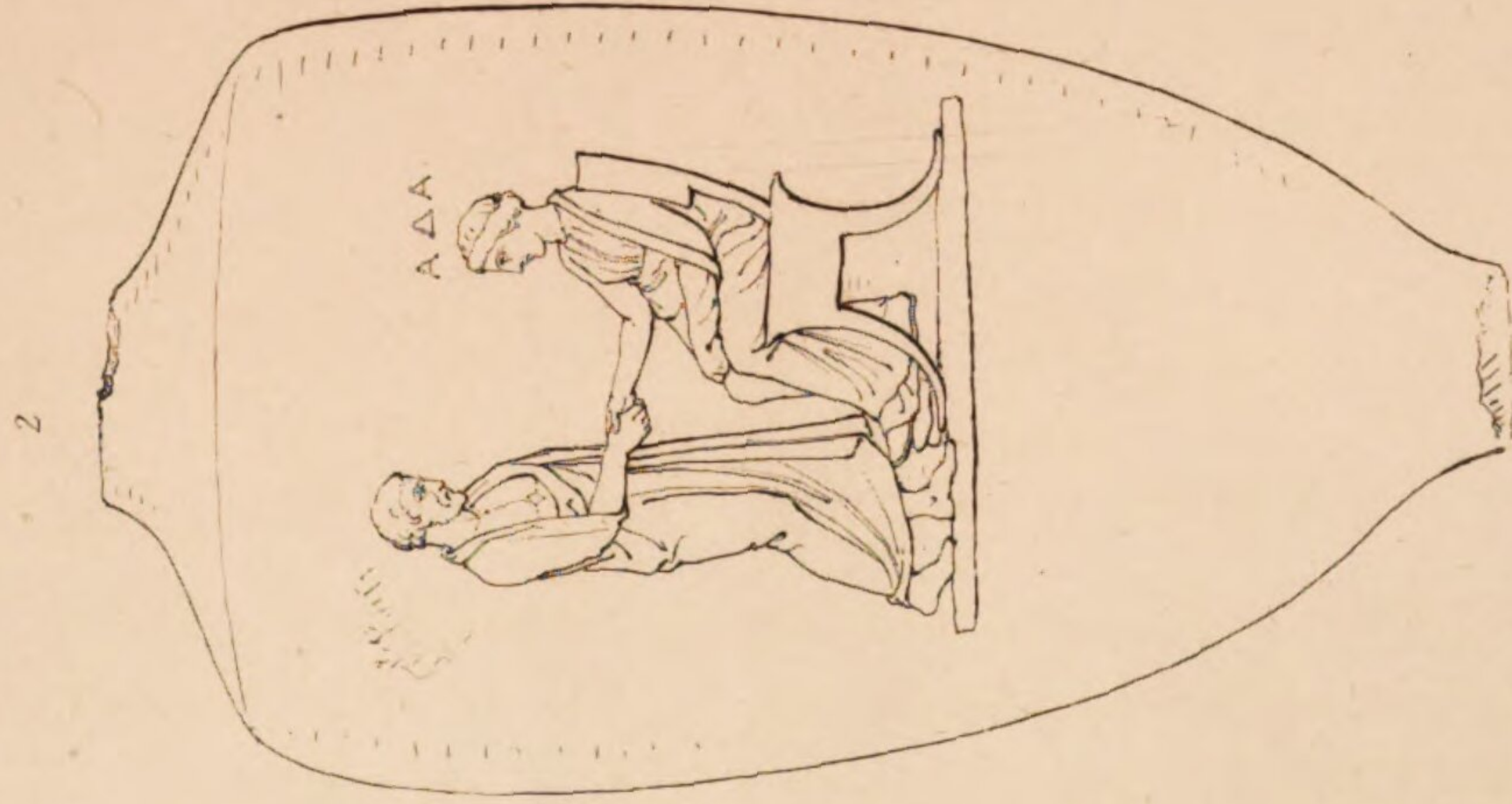


PLATE XXII

SEPULCHRAL URN

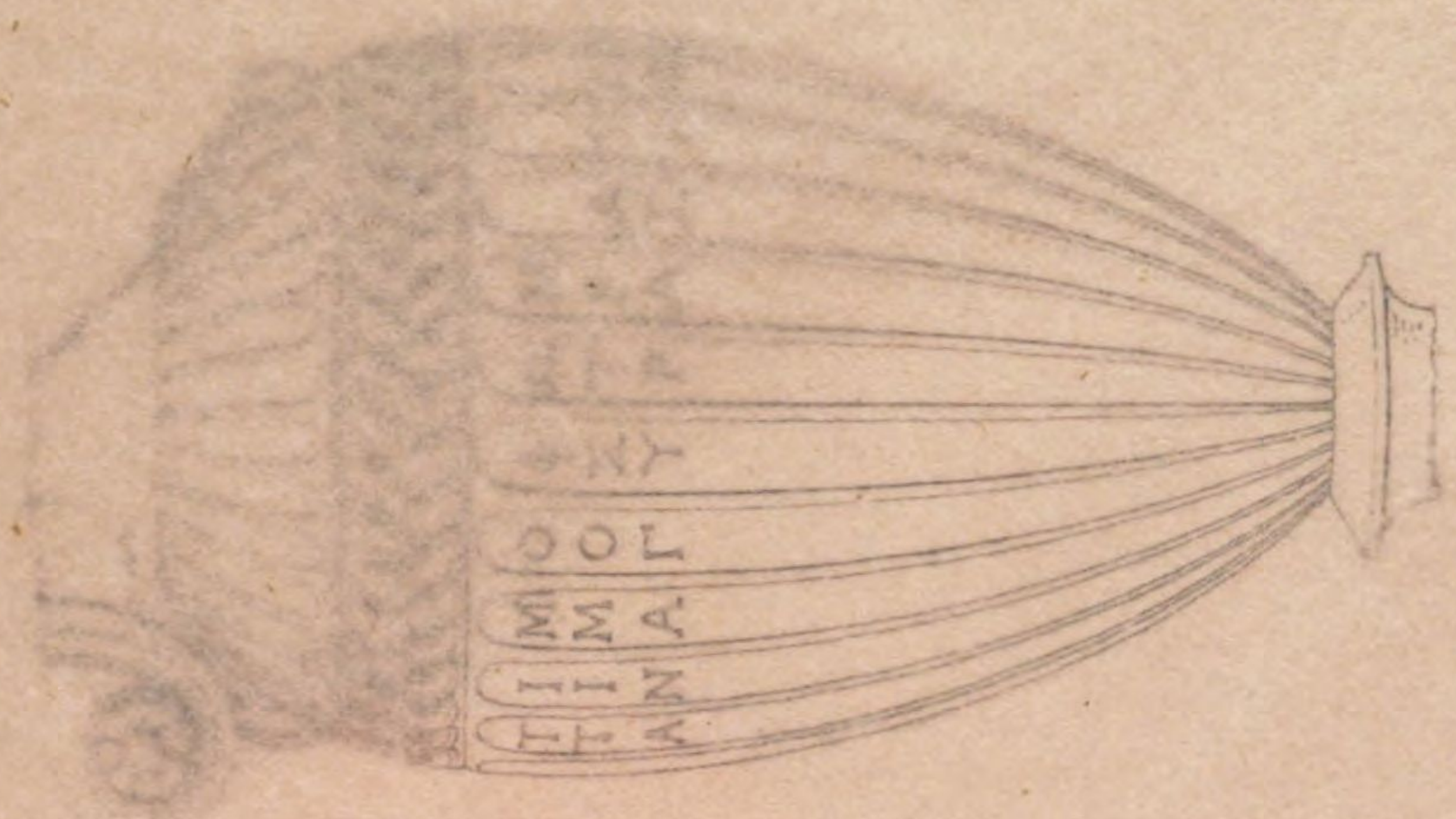
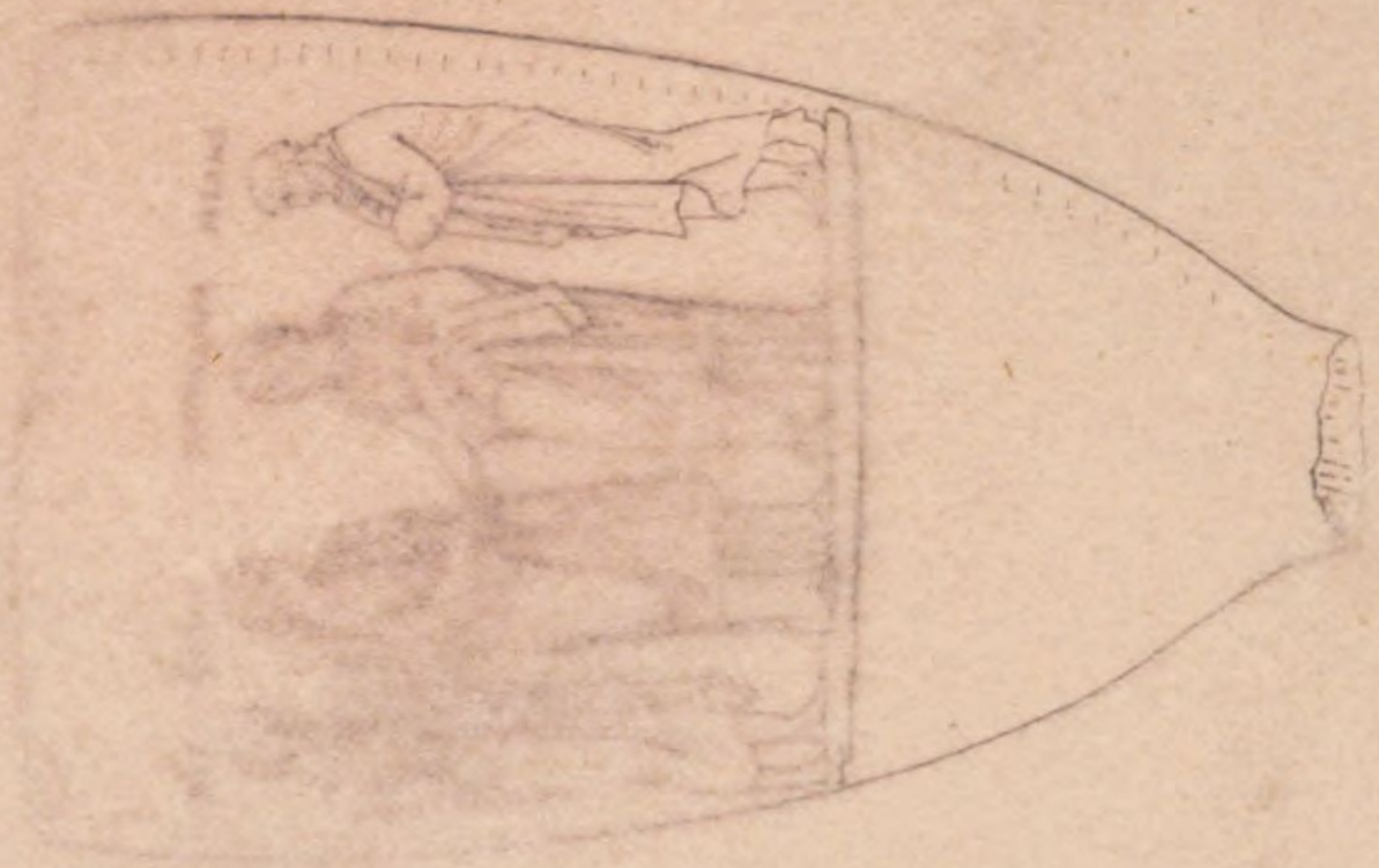
Fig. 1. Height 2 1/2 ft. 6 in. Diam. 1 1/2 ft. 6 in. No. 135.

The sepulchral urn here represented has been much mutilated. It is sculptured with three figures, a warrior completely armed with helmet and shield, holds the hand of an elderly man, bearded, and wearing the pallium alone; behind whom stands a female clothed in the chiton and pallium, with her right hand held up, as if deploring the death of the deceased. Underneath is an inscription, which appears to have consisted of four metrical lines, but of which so little remains legible that a probable meaning cannot be obtained. See Boeckh, vol. i. p. 552. No. 1041. who has failed to elicit even a conjectural interpretation. We here annex all that can be read with certainty, or probability.

ON OI' I' N
 OIA AETEXEN
 KATPOHNKATEIEN
 NETYXEN

Fig. 2. Height 1 1/2 ft. 10 in. Diam. 1 1/2 ft. 10 in. No. 136.

On this solid sepulchral urn the parting scene is limited to two figures, an elderly man clothed in the pallium, holding the hand of a seated female clothed in a chiton and pallium. Over her head is the name AΔA. Behind the head of the man the marble has been somewhat injured, and there his name may have been engraved, but there is not now any legible trace of a single letter.



H. Corbould del.

London, Published August 1841, by the Trustees of the British Museum.

H. Moses sculp.

PLATE XXXII.

SEPULCHRAL URNS.

Fig. 1. Height 2 f. 6½ in. Old No. 167. New No. 122.

The sepulchral urn here represented has been much mutilated; it is sculptured with three figures, a warrior completely armed with helmet and shield, holds the hand of an elderly man, bearded, and wearing the pallium alone; behind whom stands a female clothed in the chiton and pallium, with her right hand held up, as if deploring the death of the deceased. Underneath is an inscription, which appears to have consisted of four metrical lines, but of which so little remains legible that a probable meaning cannot be obtained. See Boeckh, vol. i. p. 552. No. 1041. who has failed to elicit even a conjectural interpretation. We here annex all that can be read with certainty, or probability.

ON OI' I' N:
ΦΙΑ ΔΕΤΕΧΕΝ
ΠΑΤΡΟΣΗΝΙΚΑΤΕΓΕΗ
ΝΕΤΥΧΕΝ.

Fig. 2. Height 1 f. 10. Old No. 110. New No. 188.

On this solid sepulchral urn the parting scene is limited to two figures, an elderly man clothed in the pallium, holding the hand of a seated female clothed in a chiton and pallium. Over her head is the name ΑΔΑ. Behind the head of the man the marble has been somewhat injured, and there his name may have been engraved, but there is not now any legible trace of a single letter.

Fig. 3. Height 1 f. 9 in. Old No. 148. New No. 199.

This sepulchral urn is rudely excavated, and probably contained the ashes of the deceased; the cover which once belonged to it has not been discovered. The final parting scene is here composed of four figures, the two central ones are females who hold each other's hands, and may possibly have been sisters, each accompanied by her husband, who stands behind her in a pensive, melancholy attitude. The females are each clothed in the chiton and pallium, one wearing this latter garment in the usual manner of ordinary life, the end falling gracefully over the left arm; the other has her left hand raised, as if about to draw the upper part over her head in the form of a veil. The name of each person is inscribed above the head.

ΜΥΣ ΦΙΛΙΑ ΜΗΤΡΟΔΩΡΑ ΜΕΛΗΣ.

See Boeckh, vol. i. p. 540. No. 974.

Fig. 4. Height 1 f. 10 in. Old No. 163. New No. 263.

This sepulchral vase is solid, of a very elegant egg-shape, and gracefully decorated with vertical grooves, and a horizontal band ornamented with two double, spiral, interwoven fillets. The handles also appear to have been sculptured, but they, as well as the top, have been unfortunately broken off. Within the grooves below the band is the inscription.

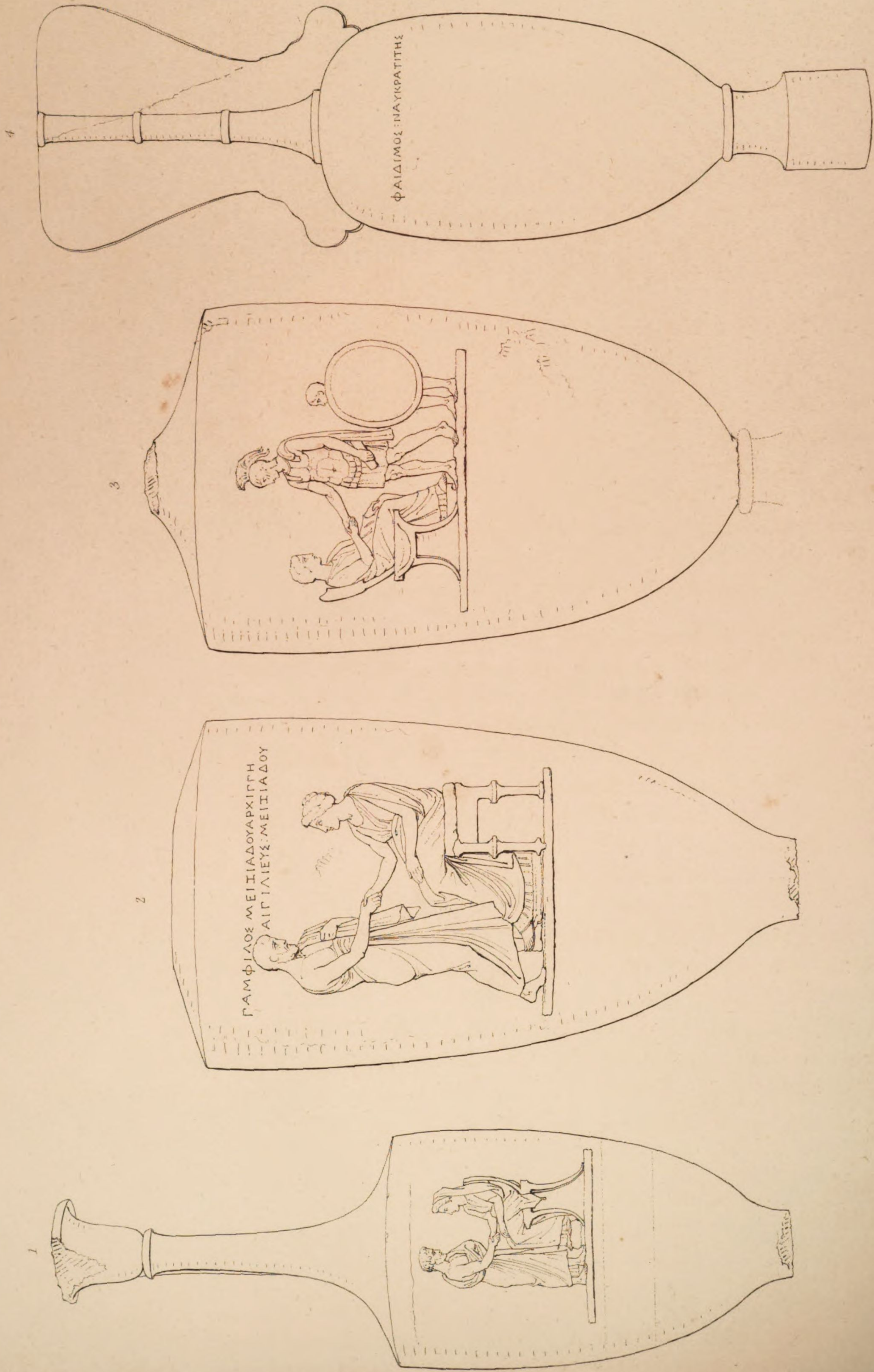
ΤΙΜΟΦΩΝ

ΤΙΜΟΣΤΡΑΤΟΥ

ΑΝΑΓΥΡΑΣΙΟΣ.

Timophon of Anagyrus (of the tribe Erechtheis), the son of Timostratos.

See Boeckh, vol. i. p. 495. No. 585. Osann, p. 209. Dodwell's Tour through Greece, vol. i p 451.



H. Corbould del.

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H. Moser fecit.

PLATE XXXIII

SEFULCHRAL URNS.

Fig. 1. Height 3 f. 1 in. Old No. A 56. New No. 132.

This urn is solid, and is somewhat interesting as shewing the form of the upper part of this kind of monument, all those which we have already noticed having been unfortunately broken in that part. There is no appearance of an inscription, and the parting scene is composed of only two figures, a seated female holding the hand of a man standing before her.

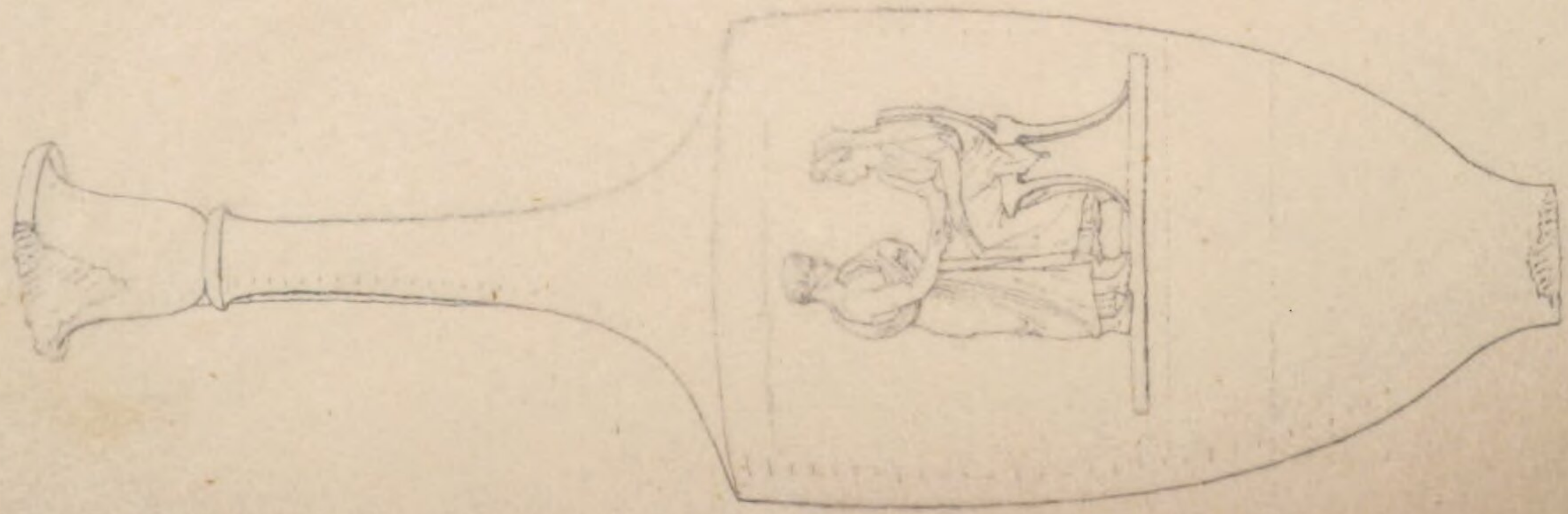
Fig. 2. Height 2 f. 4 in. Old No. 237. New No. 192.

This solid urn has a farewell scene very similar to that upon Fig. 1., the female however is seated on a stool, instead of a chair. The persons here represented are brother and sister, Pamphilus of Aigilia (of the tribe Antiochis), son of Meiziades. Archippe daughter of Meiziades. This vase was published by Stuart,¹ who states that it was discovered amongst the ruins of the Corinthian portico in the bazaar at Athens. The inscription is as follows,

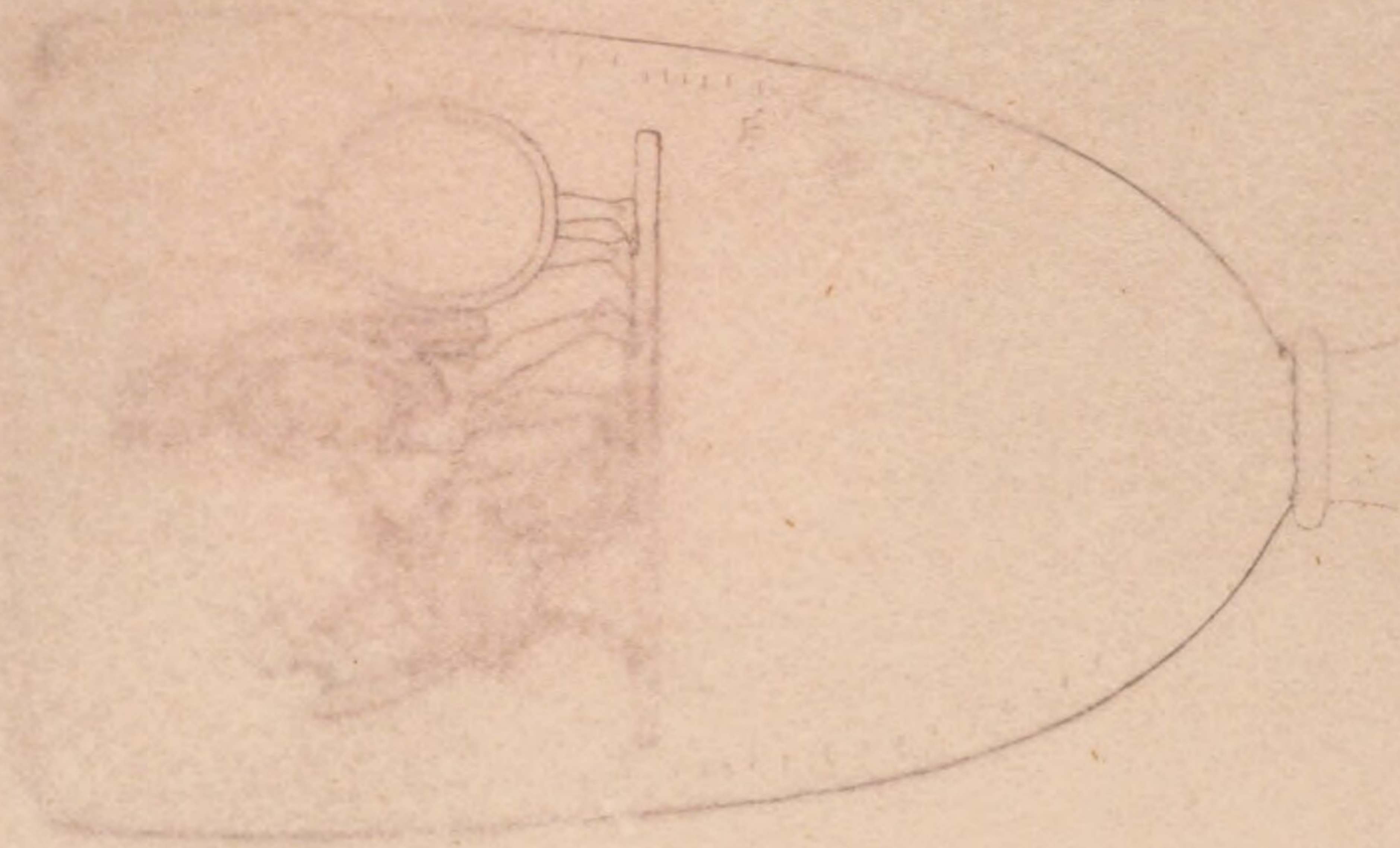
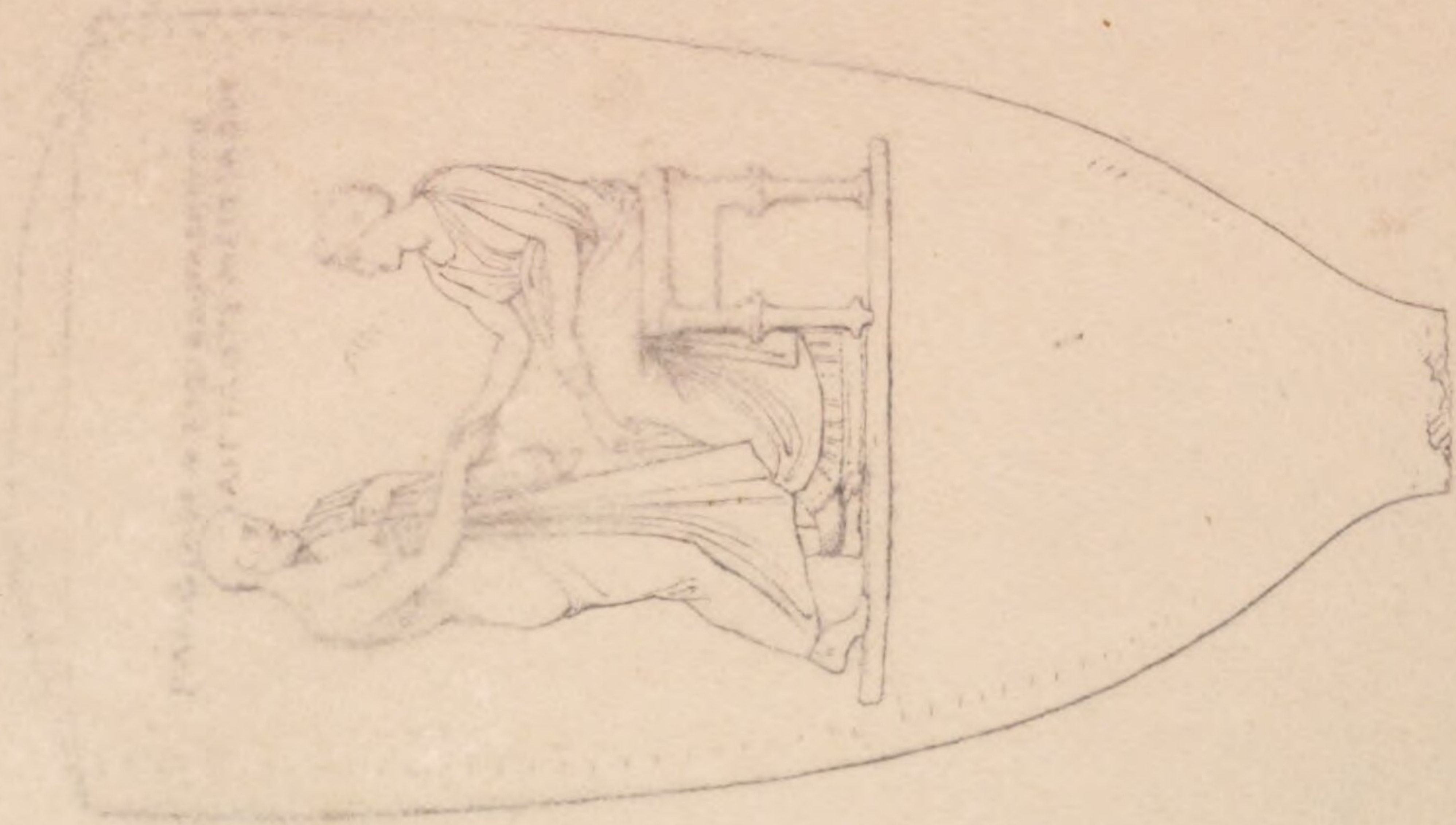
ΠΑΜΦΙΛΟΣ ΜΕΙΖΙΑΔΟΥ : ΑΡΧΙΠΠΗ
ΑΙΓΙΛΑΙΕΥΣ : ΜΕΙΖΙΑΔΟΥ.

Some doubt has been entertained whether the letter in MEI-ZIAΔΟΥ be a Z or Σ. Upon a minute examination of the monument it will appear that the letter must be read Z. In the first instance there is clearly no central cross line; in the second there is some appearance of a cross line on one side, but it is in reality only a small hole in the marble naturally formed,

¹ Athens, vol. i. pp. 44. and 52.



H. Carbone del.



London. Published August 1841 by the Trustees of the British Museum.

H. Moore del.

PLATE XXXIII.

SEPULCHRAL URNS.

Fig. 1. Height 3 f. 1 in. Old No. A 50. New No. 132.

This urn is solid, and is somewhat interesting as shewing the form of the upper part of this kind of monument, all those which we have already noticed having been unfortunately broken in that part. There is no appearance of an inscription, and the parting scene is composed of only two figures, a seated female holding the hand of a man standing before her.

Fig. 2. Height 2 f. 4 in. Old No. 237. New No. 192.

This solid urn has a farewell scene very similar to that upon Fig. 1., the female however is seated on a stool, instead of a chair. The persons here represented are brother and sister, Pamphilus of Aigilia (of the tribe Antiochis), son of Meziades. Archippe daughter of Meziades. This vase was published by Stuart,¹ who states that it was discovered amongst the ruins of the Corinthian portico in the bazaar at Athens. The inscription is as follows,

ΠΑΜΦΙΛΟΣ ΜΕΙΖΙΑΔΟΥ : ΑΡΧΙΠΠΗ
ΑΙΓΙΛΑΙΕΥΣ : ΜΕΙΖΙΑΔΟΥ.

Some doubt has been entertained whether the letter in MEI-ZIAΔΟΥ be a Z or Σ. Upon a minute examination of the monument it will appear that the letter must be read Z. In the first instance there is clearly no central cross line; in the second there is some appearance of a cross line on one side, but it is in reality only a small hole in the marble naturally formed,

¹ Athens, vol. i. pp. 44. and 52.

and similar to several others which exist around it. See Boeckh, vol. i. p. 491. No. 560. Osann, p. 118. Dodwell's *Tour through Greece*, vol. i. p. 454.

Groups, like this and others upon the monument we are examining, have frequently been considered as matrimonial subjects representing the espousals or nuptial ceremony, but there can scarcely be a doubt that the greater part of them are funereal, exhibiting the final farewell interview of the deceased with those by whom they were best beloved. They are sculptured upon urns such as are frequently used as sepulchral memorials of the departed, and the sentiment conveyed is one of sorrow and dejection. If any doubt could exist respecting some such groups, the monument before us would go far to dissipate them, as the parties represented are clearly brother and sister; and yet, in the absence of names, and, if not sculptured upon an urn, there would be more reason for considering this group nuptial than many others, as neither the dresses nor the attitudes have anything about them peculiarly characteristic of grief.

Fig. 3. Height 2 f. 6 in. Old No. 228. New No. 195.

This is a solid urn, without any inscription, but with a sculptured farewell scene, consisting of a seated female, who holds the hand of a warrior in full military attire, with his helmet on his head, and bearing in his hand a roll or a volume. Behind him is a boy carrying his large round shield.

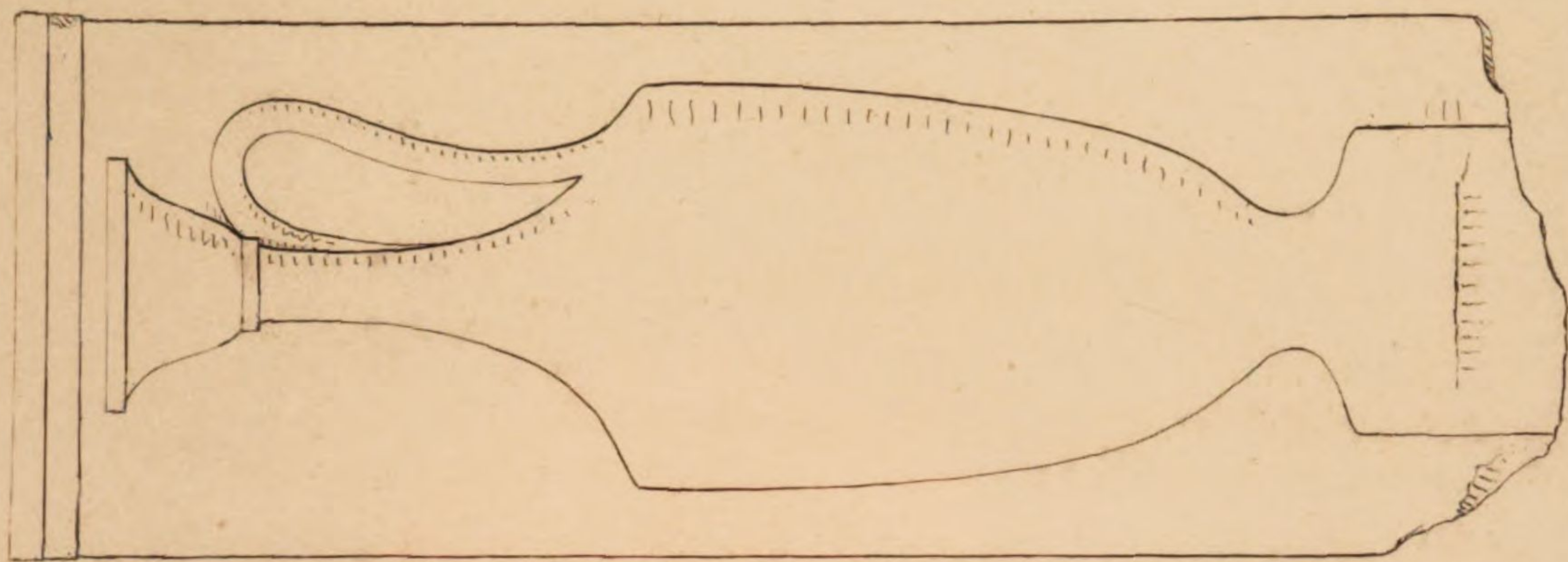
Fig. 4. Height 3 f. 7 in. Old No. A. 51. New No. 124.

This sepulchral urn is solid and perfectly plain, except that it is inscribed on each side

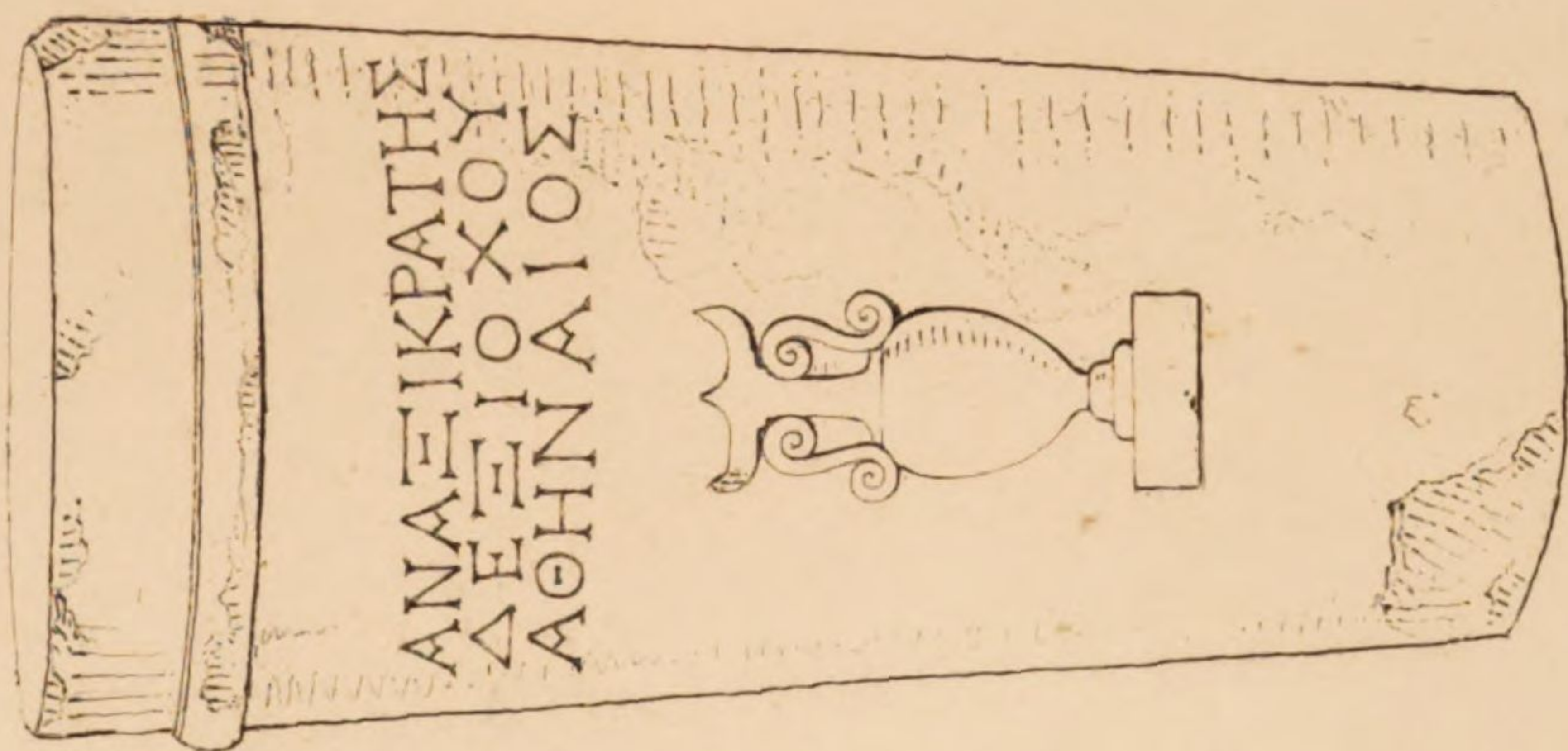
ΦΑΙΔΙΜΟΣ : ΝΑΥΚΡΑΤΙΤΗΣ.

The form of this vase is singular, the long narrow neck being supported on each side by flat solid pieces, which are cut upon the external edges into the form of handles; for the purpose of security and durability.

1



2



3



PLATE XXIV

ANTIQUE MONUMENTS

Fig. 1. Sepulchral urn. Bas-relief. No. 125. New No. 125.

This is a bas-relief of a sepulchral urn, and is supposed to represent a sepulchral urn, but without any inscription. It is supposed to represent the urn of those who were the frequenters of which have been represented upon the three preceding plates.

Fig. 2. Sepulchral stele. No. 126. New No. 126.

The monument here represented is a sepulchral stele of the columnar form, not unusual in Greece, having a projecting band round the upper part, and frequently of a larger diameter above than below. The one before us is inscribed

ANAZIKPATHE
ΔΕΞΙΟΚΟΥ
ΑΘΗΝΑΙΟΣ.

and commemorates Anaxicrates an Athenian, the son of Dexiochos. Underneath is a bas relief of a sepulchral urn of a somewhat unusual form. Osann, p. 93, mentions three persons of the name of Anaxicrates, one who accompanied Cimon to Cyprus, where he was slain, Ol. 82. 3. or 450 before Christ. Another who was Archon, Ol. 118. 2. or 306 before Christ, and a third who was Archon, Ol. 125. 2. or 279 before Christ, and he thinks it probable from the form of the letter that the last of them may be the person here recorded. Boeckh, vol. i. p. 517. No. 801, does not see any reason why it should be referred to either of them.

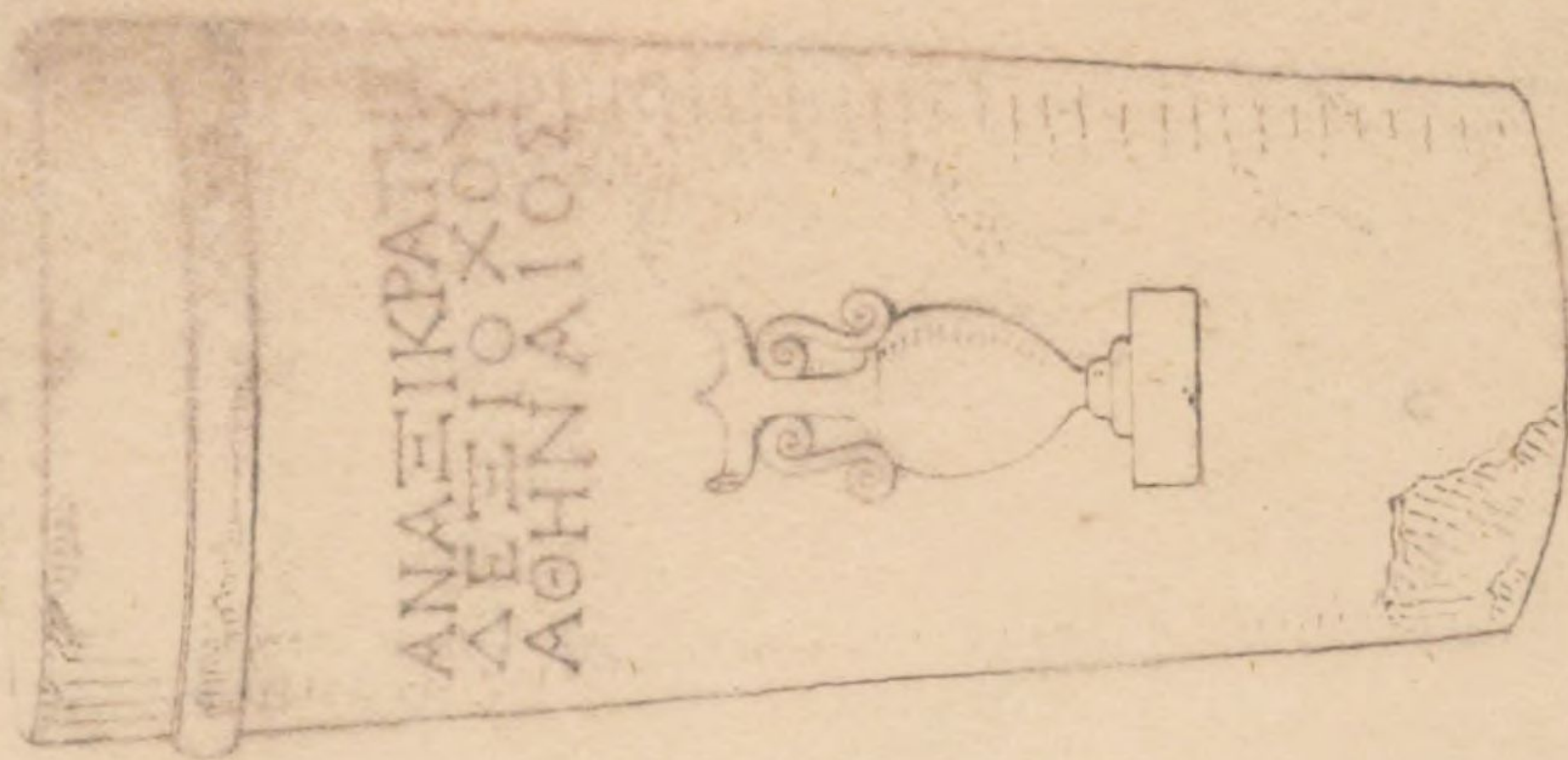


PLATE XXXIV.

SEPULCHRAL MONUMENTS.

Fig. 1. Height 3 f. 1 in. Width 13 in. Old No. 276. New No. 164.

This is a flat stele whereon is sculptured a sepulchral urn, but without any inscription. It is valuable as indicating the forms of those solid urns, the fragments of which have been represented upon the three preceding plates.

Fig. 2. Height 2 f. 0½ in. Old No. 240. New No. 123.

The monument here represented is a sepulchral stele of the columnar form, not unusual in Greece, having a projecting band round the upper part, and frequently of a larger diameter above than below. The one before us is inscribed

ΑΝΑΞΙΚΡΑΤΗΣ
ΔΕΞΙΟΚΟΥ
ΑΘΗΝΑΙΟΣ.

and commemorates Anaxicrates an Athenian, the son of Dexiochos. Underneath is a bas relief of a sepulchral urn of a somewhat unusual form. Osann, p. 93, mentions three persons of the name of Anaxicrates, one who accompanied Cimon to Cyprus, where he was slain, Ol. 82. 3. or 450 before Christ. Another who was Archon, Ol. 118. 2. or 306 before Christ, and a third who was Archon, Ol. 125. 2. or 279 before Christ, and he thinks it probable from the form of the letter that the last of them may be the person here recorded. Boeckh, vol. i. p. 517. No. 801, does not see any reason why it should be referred to either of them.

Fig. 3. Height from plinth 2 f. 3 in. Width 1 f. 5 in. Old No. 213. New No. 384.

This is a sepulchral stele,¹ somewhat different in form from those which we have already examined, being a sculptured bas relief upon a broad flat stone, ornamented above with a plain cornice. The bas relief represents a horseman clothed only in a pallium loosely thrown around him; he is applying his hand to the ear of the horse, which is prancing with great spirit. An attendant youth is running behind; above is an inscription in four lines, but forming three metrical lines, the first and third hexameters, the second a pentameter. The width of the stone has not permitted the lines to be written at length according to their measures.

ΠΟΛΛΑ ΜΕΘ ΗΛΙΚΙΑΣ ΟΜΟΗΛΙΚΟΣ ΗΔΕ
ΑΠΑΙΣΑΣ ΕΚ ΓΑΙΑΣ ΒΛΑΣΤΩΝ ΓΑΙΑ ΠΑΛΙ
Ν ΓΕΓΟΝΑ ΕΙΜΙ ΔΕ ΑΡΙΣΤΟΚΛΗΣ ΠΕΙΡΑΙ
ΕΥΣ ΠΑΙΣ ΔΕ ΜΕΝΩΝΟΣ.

ΠΟΛΛΑ ΜΕΘ ΗΛΙΚΙΑΣ ΟΜΟΗΛΙΚΟΣ ΗΔΕΑ ΠΑΙΣΑΣ
ΕΚ ΓΑΙΑΣ ΒΛΑΣΤΩΝ ΓΑΙΑ ΠΑΛΙΝ ΓΕΓΟΝΑ
ΕΙΜΙ ΔΕ ΑΡΙΣΤΟΚΛΗΣ ΠΕΙΡΑΙΕΥΣ ΠΑΙΣ ΔΕ ΜΕΝΩΝΟΣ.

I, many joys of youth with mates in years
Once shared, now, earth sprung, earth again become:
Aristocles, Peiræian, Menon's son.

This monument is published by Stuart, who gives it as a vignette at the end of chap. ix. in his third vol. p. 56. His representation is not very correct; for though he has given the whole of the inscription with the single error of reading the second letter in the second line N instead of Π, yet he seems to have considered the stone only a fragment, and the fore legs of the horse are represented as if restored beyond the limits of the stone, as he supposed it to exist. In his time it was in the school near the Megalia Panagia; and the lower part perhaps was

¹ Boeckh, v. i. 611. Osann, 145.

obscured by plaster; the engraving was probably made from a slight sketch, the errors or the indications of which his recollection did not enable him to correct.

See Visconti, *Memoires*, &c. p. 174. Chandler, *Insc.* p. ii. p. 69. No. 78. Boeckh, v. i. p. 511. No. 749. Osann, p. 145. Brunck, *Anal.* vol. iii. p. 315. No. 749. Jacobs, *Anthol. Palat. App.* No. 303.

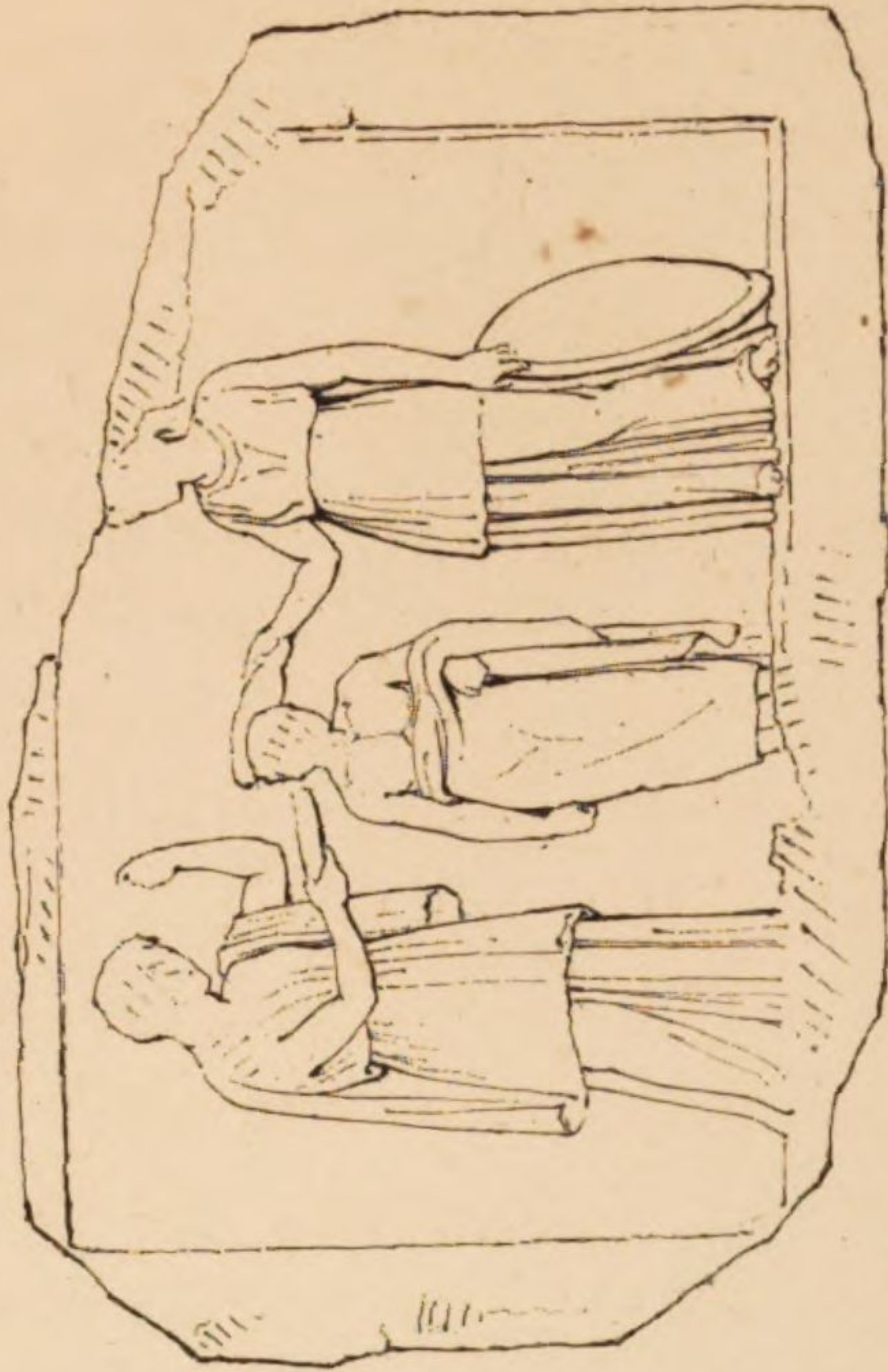
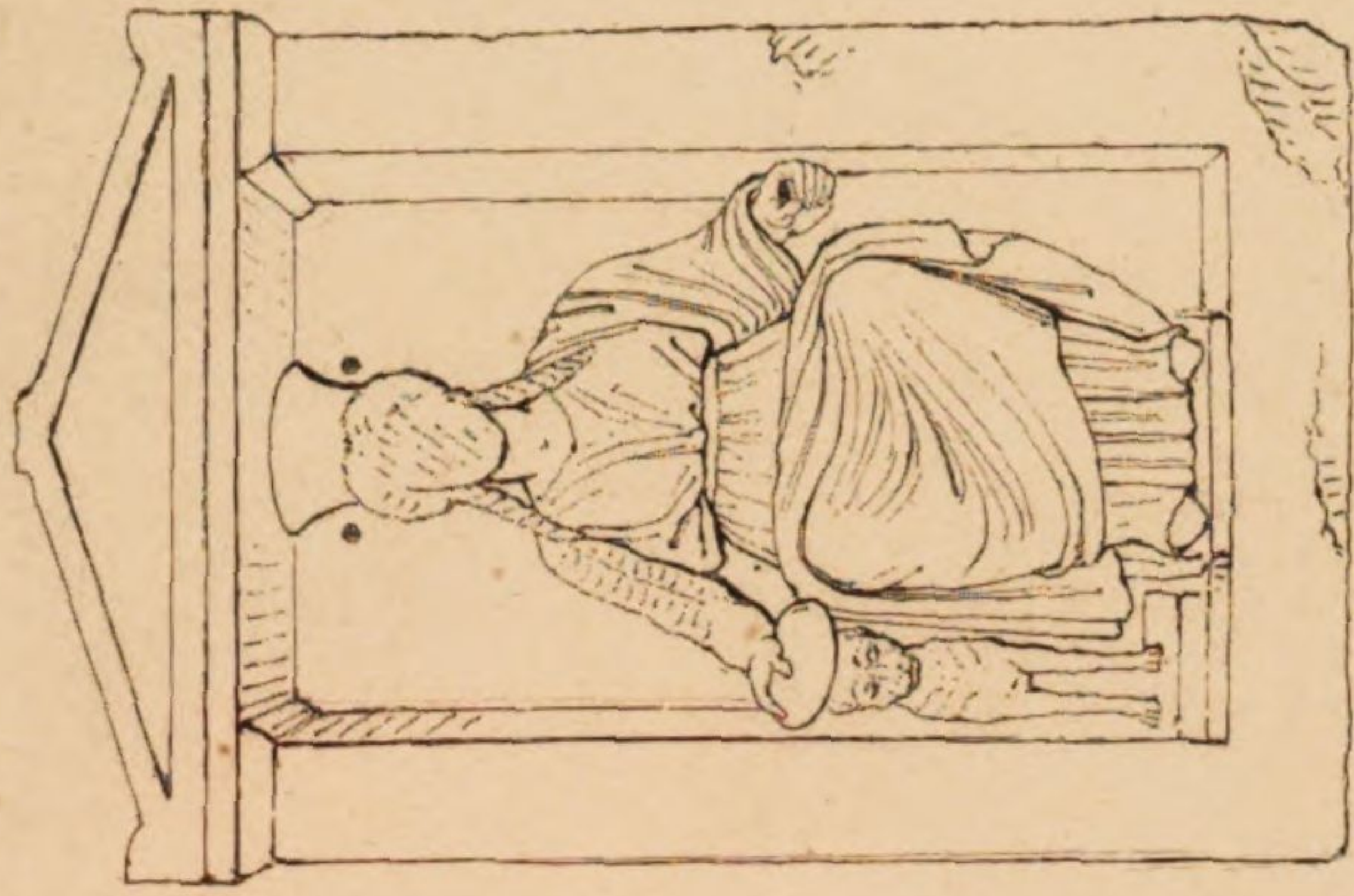
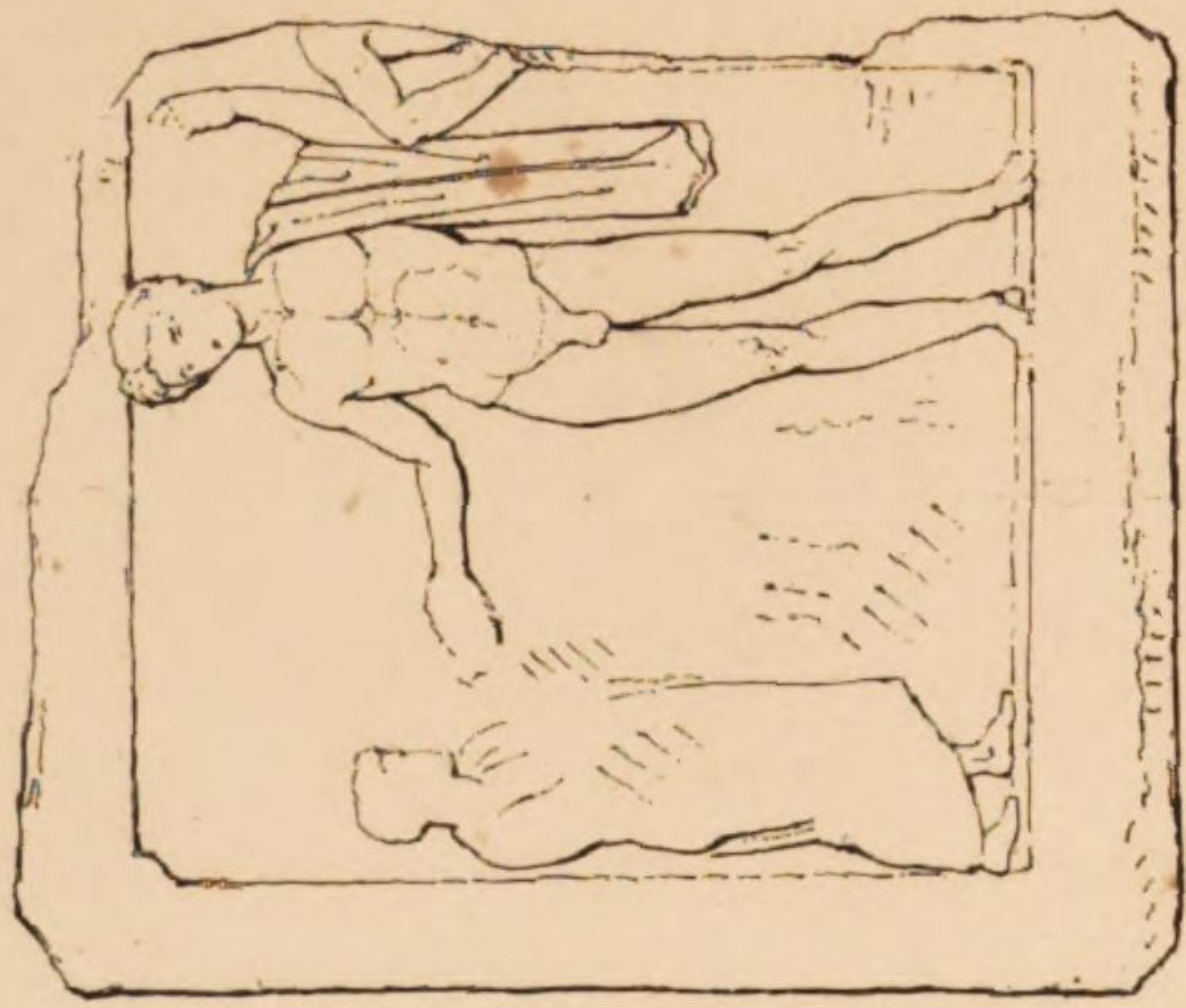
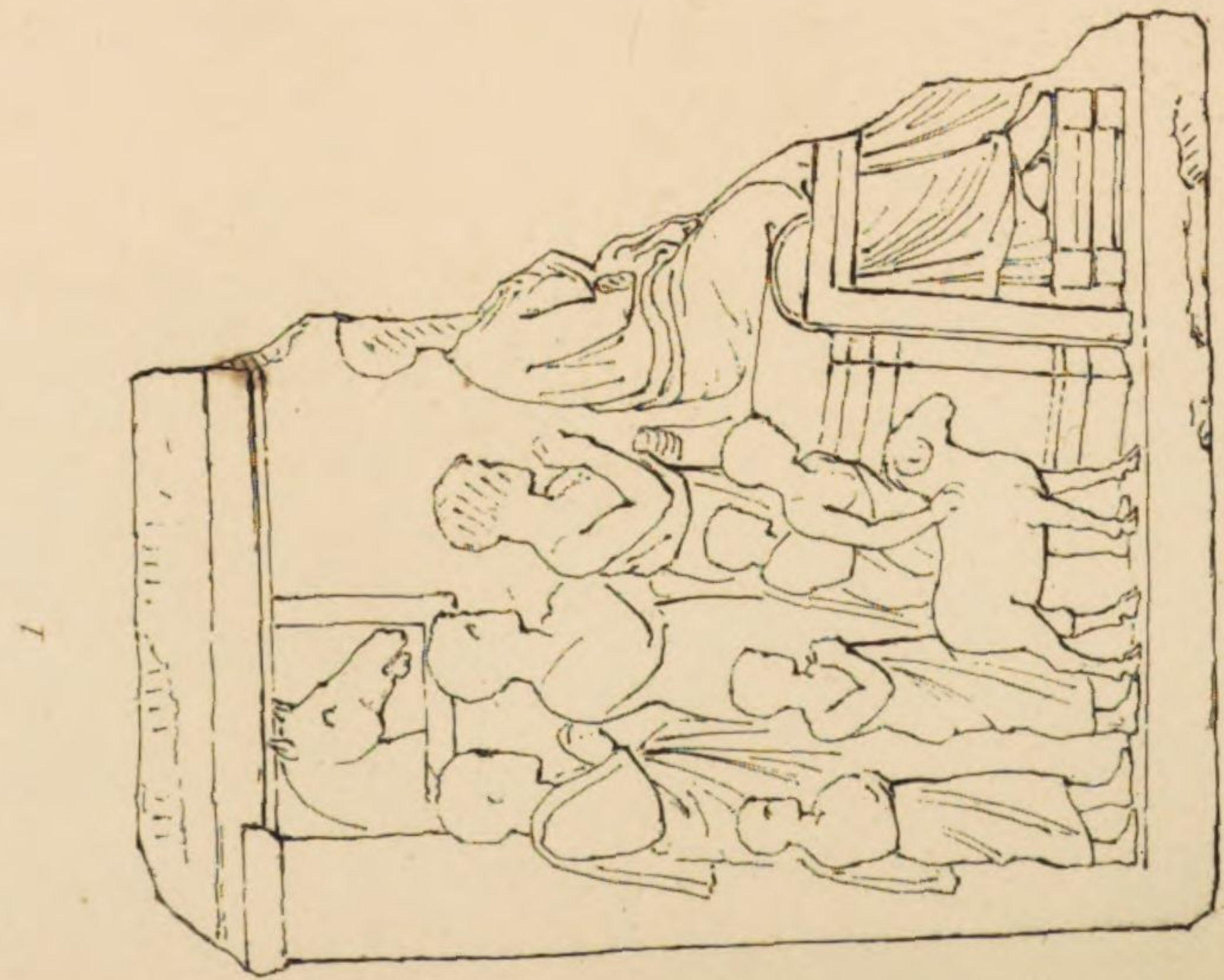


PLATE XXXV

Fig. 1. Fragment of a Roman sepulchral monument.

This fragment was probably the most important monument. It belongs to a class of sepulchral monuments, the general nature of which is well understood, though there is difficulty in describing the details, because they vary so much in some particulars upon different monuments. Upon inspection, however, with many others, it will be quite clear that upon the missing portion of this marble were represented one or more male personages reclining upon a couch; that before them was a low table, whereon was spread the funereal repast, consisting of cakes and fruits; and that on the ground was probably a woman seated with its head erect, or a dog reposing, and perhaps a servant or attendant of small dimensions. The female, who, in almost all these scenes, is seated at or near the foot of the couch, is still visible upon this fragment. As the reclining figures are of larger stature than the others introduced into the picture, and as by increased magnitude the sculptor indicated greater rank and dignity, we must consequently consider these figures as representations of divities, or of deceased persons who were supposed to partake in some degree of a supernatural power. The monument, then, before us is of a sepulchral character. It represents certain superior personages partaking of the funereal supper, before whom are assembled the family of the deceased person or persons, about to offer up a ram as a sacrifice, and consisting of three men, of apparently different ages, and four children, standing before an altar; they have their right hands raised and placed upon their breasts, indicative of those feelings of solemnity and grief which would be excited by the death of a friend or

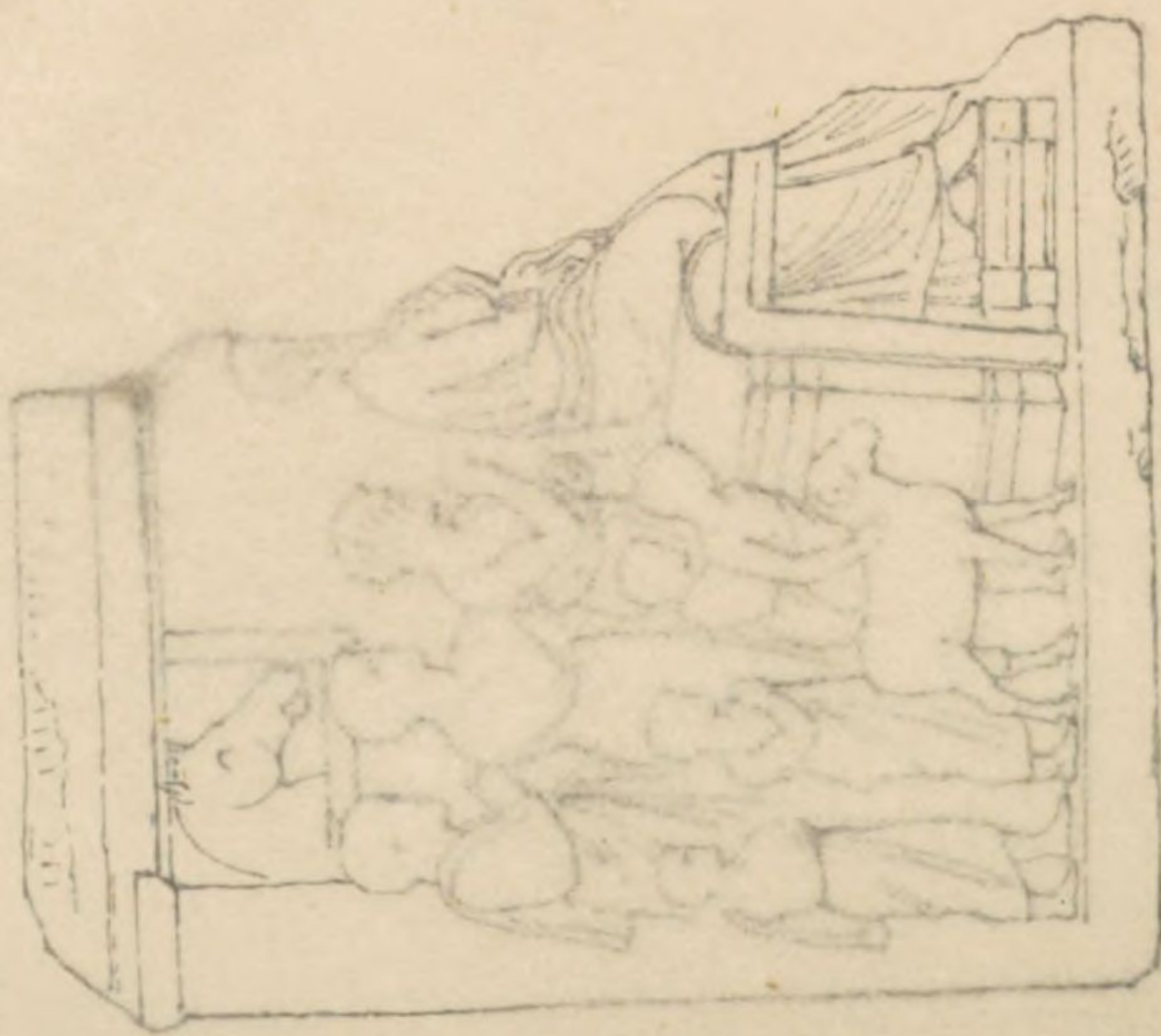
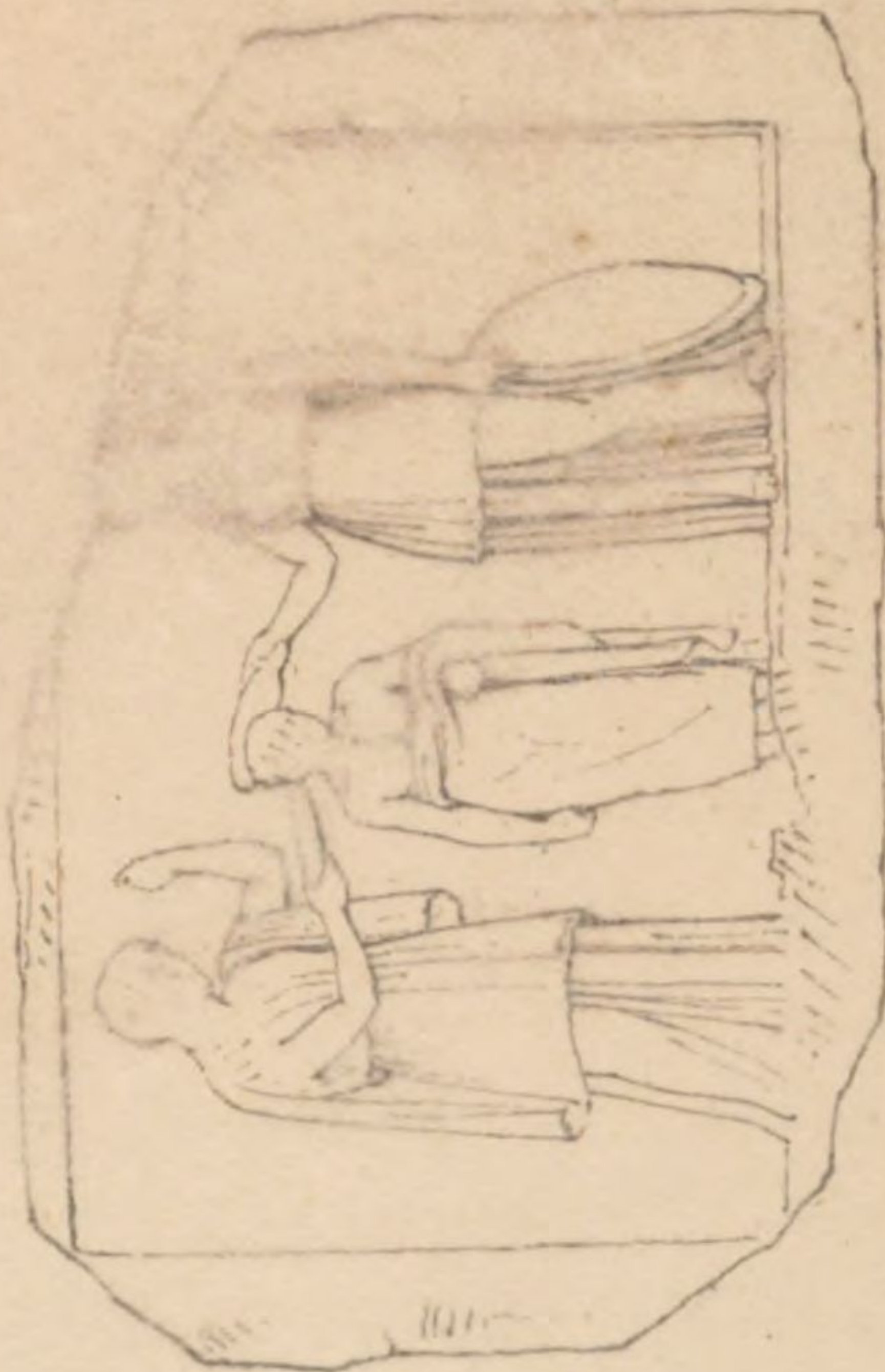


PLATE XXXV.

Fig. 1. Height 1 f. 3 in. Width 1 f. Old No. 94. New No. 279.

This fragment was probably the front of some sepulchral monument. It belongs to a class of not unfrequent occurrence, the general nature of which it is easy to discover, though there is difficulty in describing the details, because they vary very much in some particulars upon different monuments. Upon comparison, however, with many others, it will be quite clear that upon the missing portion of this marble were represented one or more male personages reclining upon a couch; that before them was a low table, whereon was spread the funereal repast, consisting of cakes and fruits; and that on the ground was probably a snake coiled with its head erect, or a dog reposing, and perhaps a servant or attendant of small dimensions. The female, who, in almost all these scenes, is seated on or near the foot of the couch, is still visible upon this fragment; she and the reclining figures are of larger stature than the others introduced into the picture; and, as by increased magnitude the ancients indicated greater rank and dignity, we must consequently consider these figures as representations of divinities, or of deceased persons who were supposed to partake in some degree of a sacred nature. The monument, then, before us is of a sepulchral character; it represents certain superior personages partaking of the funereal supper, before whom are assembled the family of the deceased person or persons, about to offer up a ram as a sacrifice, and consisting of three men, of apparently different ages, and four children, standing before an altar; they have their right hands raised and placed upon their breasts, indicative of those feelings of solemnity and grief which would be excited by the death of a friend or

relative, and of that veneration with which they would approach the presence of the divinity to whom they were about to offer sacrifice. The only exception to this attitude of awe is the child occupied in holding or pressing forward the ram, which is about to be offered as a propitiatory sacrifice. At the left corner of this subject appears a window, through which is seen the head of a horse. This description of monument has been the subject of many discussions and dissertations; the various authors of which are so little agreed as to the exact nature of the scene represented, or in their interpretation of the import of some of the details and accessories, that the only result at which we can arrive with certainty is, that we are very imperfectly acquainted with many of the rites and ceremonies of the ancients, and with many of their opinions, sentiments and feelings.

Amongst the Towneley collection of marbles is a monument of this kind, in which a funereal banquet is displayed before two reclining personages, who, in an engraving published by Mr. Towneley himself, are named Castor and Pollux; and the horse, whose head appears at the window, is supposed to be waiting to convey Castor from the shades below, as soon as the prescribed term of his residence in the infernal regions shall have been terminated. This interpretation however cannot be admitted, for Mr. Towneley has taken his idea from the engraving, and not from the marble which was actually in his own possession, where the principal figure is a venerable bearded personage, more resembling Jupiter himself than either of his young, elastic, athletic sons. In this monument the assembled family maintain the same attitude of veneration as in that now under discussion; the animal to be sacrificed is a sow, not a ram; and it may be worthy of remark that it is only the one or the other of these two animals which ever appears as a victim in scenes of this description. It is true that Caylus¹ represents one of these groups

¹ Recueil d' Antiquités, vol. iii. part iii. in a vignette, p. 105.

in which a goat is introduced, apparently, as the victim ; but the engraving is so evidently full of errors, and the original, which cannot now be found, was in so mutilated a condition, that no reliance can be placed upon it, and the goat has probably no existence but in this imperfect plate. Winkelmann² considered the great personages upon one of these monuments to be Neptune and Ceres, and the horse's head an allusion to their son Arion. Some have supposed these personages to represent Pluto and Proserpine, and the modius which sometimes appears upon the head of the male figure gives probability, at least, to the conjecture ; while others, directed to their conclusions by the rhyton which occasionally appears in the hands of such figures, have given to them the name of Bacchus. Very frequently these funereal banquets are unaccompanied by any appearance of a sacrifice, in which case they have been sometimes considered as domestic scenes, and the horse has been supposed to be a favourite animal of the principal person represented. Visconti³ imagined that the horse's head was introduced to indicate that the deceased person had been an officer of cavalry. Such have been the various opinions of many learned antiquaries, in which others have concurred, with some shades of difference in the interpretation of some of the accessories introduced into the picture ; one of the latest writers upon this subject is M. Le Bas,⁴ who, in a very lengthened and elaborate disquisition, has arranged these funereal monuments in several classes, by which he appears to have involved himself in unnecessary difficulties, and to have somewhat defeated his own object of giving simplicity and system to his elucidation. These monuments evidently represent rites and ceremonies of the ancients, and bear allusions to several of their superstitions and feelings. In some the whole subject appears to be represented, in others only a part or parts ; and

² Monum. inedit., v. ii. p. 23. pl. 19-20. ³ Museo Pio Clementino, v. v. p. 127. Milan.

⁴ Expédition scientifique de Morée, v. ii. p. 109.

different portions in different monuments, the insertions and omissions not being apparently in accordance with any system, but as the feelings or caprice of the artists, or the deceased's family, might suggest. M. Le Bas seems to consider that the reclining personage is *Æsculapius*, sometimes accompanied by his son *Telesphorus*, called at Pergamus *Euamerion*, and at Epidaurus *Acesius*,⁵ or by his grandson *Alexanor*, reclining upon the same couch. The female he of course considers to be *Hygeia*, and he assigns to her the office of interceding for the sacrificers and suppliants, who appear upon the monument, or at whose charges it may have been erected. This interpretation of the figures seems to involve the necessity of considering the sculptures as propitiatory of these divinities towards persons still living, but labouring under disease or sickness of an alarming nature; whereas we are of opinion that they never have that character, but are universally funereal, and only propitiatory with a view to influence the fate of the deceased in *Elysium*, or wherever he may be supposed to have passed after death. Though the serpent may be a common symbol of *Æsculapius* and *Hygeia*, it does not therefore follow that its appearance in these scenes should indicate the presence of these divinities; for it seldom appears feeding, never encircling a wand or club, as is usual in such cases, and upon many of these monuments it is not at all introduced. It has many mystic meanings connected with restoration of health, a future state, or immortality, which would justify its appearance in scenes connected with death, without any necessary application to those divinities. The personages represented are without any symbols so specific as to enable us to give them names with entire satisfaction, and we are disposed to think that several writers have embarrassed themselves and their explanations from a desire to identify these figures with some of the well known divinities or deified heroes. We are inclined to consider them

⁵ Pausanias, b. ii. c. 11.

as the Dii Manes, whose worship, under some form or other, has been universal in all heathen nations, and perhaps still lingers in the customs which have been observed in the funereal practices and ceremonies of more modern times. Though there may be some difficulty in ascertaining precisely the sentiments entertained by the ancients respecting these personages, or the feelings with which they regarded them; we do know that they paid them some kind of worship; that they considered them as having power to influence the future fate of the deceased; that they therefore offered to them propitiatory sacrifices, invoking them to receive with favour the deceased who were about to join their company, and who, it was hoped, would themselves become of their number; for every deceased person was supposed to be invested with somewhat of a sacred character; to be raised to the rank of a hero or demigod; to be intitled to some degree of veneration and worship; and to be capable of interfering with the fortunes both of the living and the dead. To the Dii Manes it was usual to erect an altar; before them and the deceased a funereal banquet was spread, consisting of eggs, cakes, and fruit or vegetables; such is the combined scene of sacrifice and banquet which we suppose to be represented upon this and similar monuments. M. Le Bas considers that the horse which, in the whole, or in part, appears in these sculptures, is the horse of Death, whose occupation it is to convey the deceased to the abodes of the departed; and that, upon monuments such as the one now under consideration, the appearance of the head of the horse at a window, indicates the completeness of all preparations for the conveyance of the departed spirit, and, consequently, the imminent danger of the person in whose behalf the assembled family are offering a propitiatory sacrifice to Æsculapius and Hygeia; that, in fact, the scene represents the ceremony of a prayer for one in imminent danger, and not for one actually deceased; a view of the subject in which it will have been seen that we do not concur.

It must be recollected that these sacrifices are always made in the presence of personages reclining upon couches, and before whom is spread a banquet or repast; such, we believe, always represents the *cœna feralis* or funereal banquet, which was celebrated after the death of the person on whose account the monument was erected: and it would surely be beyond heathen inconsistency to offer prayers and propitiatory sacrifice for the health or recovery of a person already dead.

The horse, had it been so generally a symbol or indication of death as M. Raoul Rochette⁶ and M. Le Bas have considered it, would, we think, have been much more frequently represented upon funereal monuments; and it is scarcely possible to suppose that it would not have been repeatedly alluded to in the various poets both of Greece and Rome, though not one such passage has been produced; one⁷ indeed has been frequently quoted with a view to illustrate these monuments, but, when fairly examined, we do not think that it bears out in any degree the views of the writers on this subject.

It appears here indeed that horses were employed to convey Neoptolemus to the Elysian plains; but they were not the horses of death; they were immortal horses, which had belonged to his father Achilles, and had descended by inheritance to himself.

Upon consideration of all that has been urged, we cannot interpret the appearance of the horse's head as having any reference to the removal of the deceased to his future abode, or as having any further allusion to death, than that the horse may be the appropriate companion of an heroic or deified personage in a state of existence into which all deceased persons were conceived to pass. It is however quite as probable that the introduction of this animal's head may be nothing more than an allusion to the tastes, or occupation, or rank of the deceased during his life;

⁶ *Monumens inédits*. p. 96. and note 1. and p. 125. note 5.

⁷ Quint. Smyrn. iii. 759., quoted by Le Bas and Raoul Rochette.

and may mean nothing more than the helmet, the cuirass, or the arms, which appear upon monuments of this description, supposed to have been erected in memory of some military character.

Fig. 2. Height 1 f. 3 in. Width 9 in. Old No. 97. New No. 293.

This small monument is rather rudely sculptured in marble; and was probably either a votive offering to the deity whom it represents, or a figure set up in a dwelling house as an object of private domestic worship. On it Cybele appears seated in a distyle temple; she is clothed in a full, long chiton, bound under the breast with the strophium, with an ample peplus over it which covers her left arm, and rests with full and simple folds upon her knees; in her right hand she holds a patera, and her left has held some object, probably of metal, which has now disappeared. Her hair is arranged in full curls round her head, and two long twisted ringlets hang down in front of her shoulders; her head is surmounted with a high turreted coronet, and a hole at each side seems to indicate that it has been surrounded with a metal wreath. By her side stands her lion. This description of votive offering or domestic shrine was not uncommon; and the Museum possesses another specimen of a similar class, and of the same goddess, which was presented by Mr. Gandy Deering. Three monuments of a similar kind are among the Oxford Marbles. Chandler, *Marmora Oxon. pars prim.* Tab. xlvii. 113. 114. 115.

Fig. 3. Height 1 f. Width 10 in. Old No. 84. New No. 361.

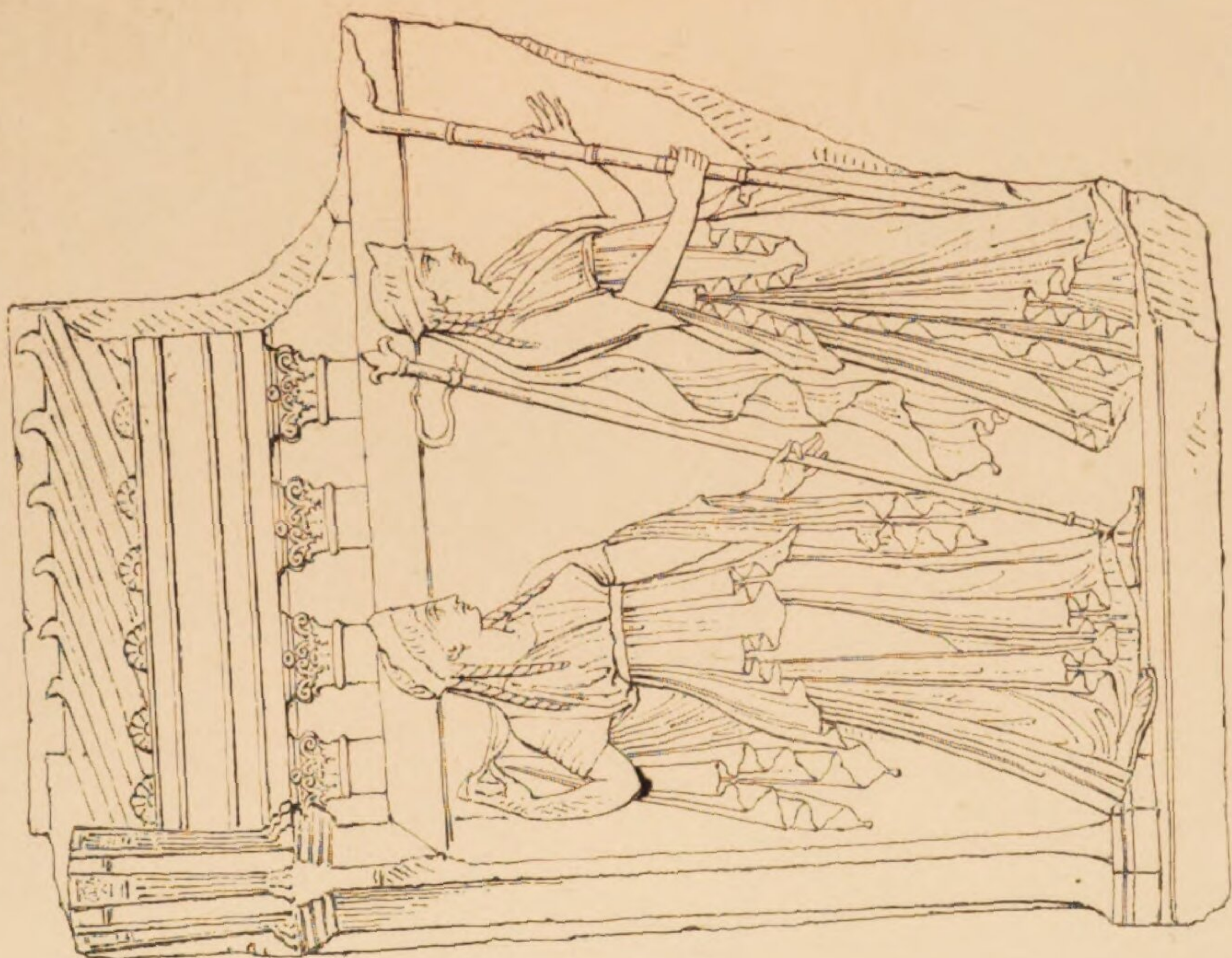
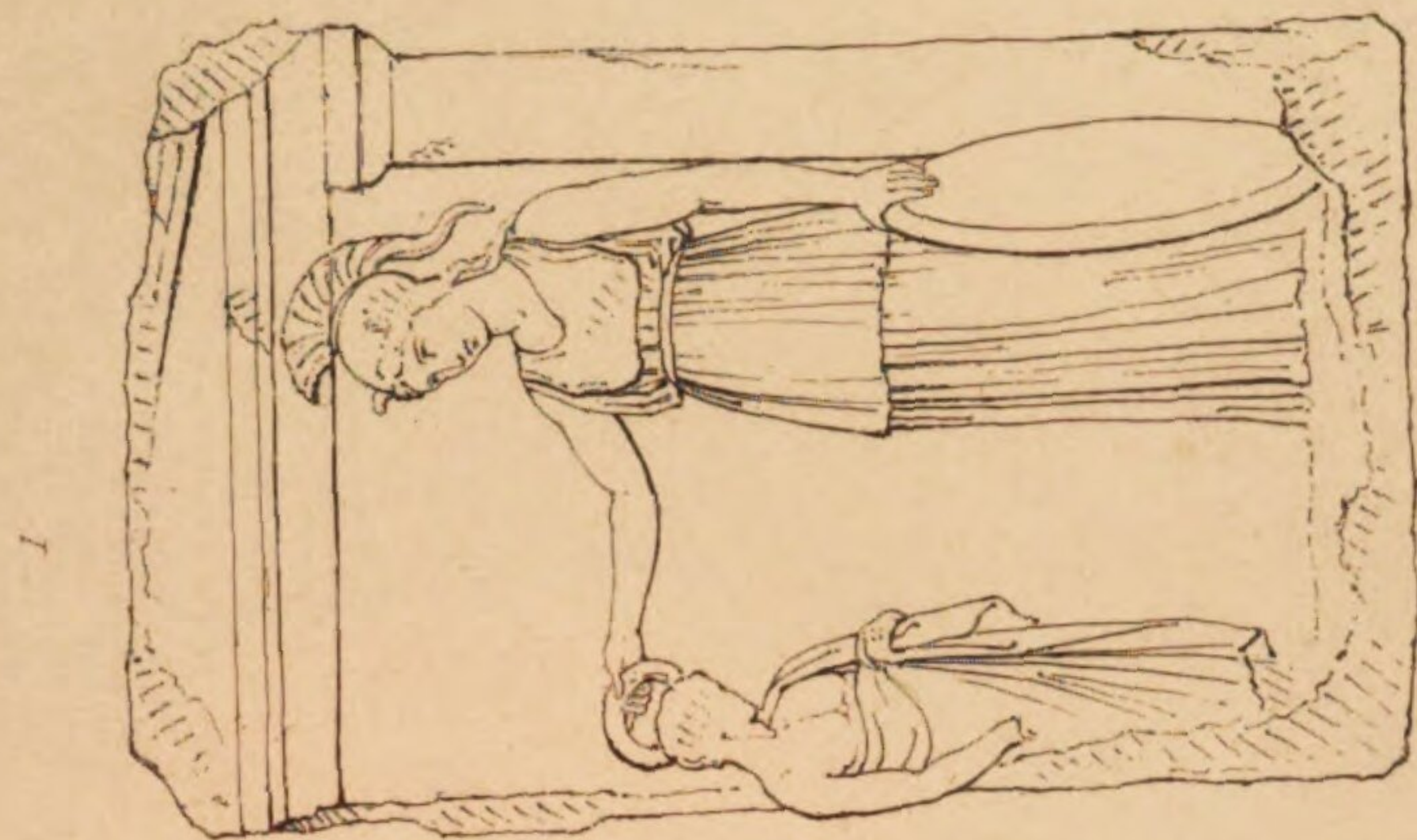
This fragment of a stele is in a very dilapidated state; it appears to represent a divinity, perhaps Bacchus, standing and presenting to some aged person a wreath or cup. Some other divinity appears to have been present, but we have not been able to discover any other monument from which we could satisfactorily supply the defects of this. How much may have been

broken off we cannot ascertain, nor what was the character and occupation of the figures which remain. The smaller figure is so much damaged that little more than the outline is left; it represents a man, bearded, and clothed in an ample pallium, receiving some grace or favour from the personage before him, whom, from the lightness of his clothing, and from his superior dimensions, we recognise as a divinity; his position is that in which we frequently see Bacchus; and there is some indication of the handle of the thyrsus on which he is leaning, but the stone is so much decayed and striated, that the supposed thyrsus may be only a lamina of the marble. He seems to be presenting a cup to the man before him in token of his protection and favour.

Fig. 4. Height 11 in. Width 1 f. 4 in. Old No. 82. New No. 375.

For what purpose the bas relief here represented may have been used, we have not any means of ascertaining; it may have been as a sepulchral monument, though the subject of the sculpture does not appear to have a funereal character. The stone is in so decayed a state that the details cannot be ascertained in a manner at all satisfactory, nor have we been able to discover the same subject on any other monument, from which we might supply the deficiencies of this. The central figure is so mutilated that it is impossible to say whether it is intended for a youth or a person of mature age. That he is placed between two divinities we cannot entertain a doubt, their relative dimensions being sufficiently indicative of their rank. The helmet and the shield clearly point out Minerva, but her appearance upon ancient monuments is so frequent, that, in the absence of any means of finding out the names or occupations of the accompanying figures, it is almost impossible to discern the actual business in which she is engaged. The name of the other divinity represented on this monument cannot be ascertained; it appears to be a female, but there is no symbol or attribute,

no peculiarity of gesture, occupation, or costume, by which she may be distinguished. Nor are we more enlightened with regard to the age or class of the person who is placed between these two divinities ; there is nothing from which we may decide whether the subject be connected with the general history or mythology of the country ; or whether it be intended to compliment some individual therein represented, respecting whom may possibly have been attached some inscription, illustrative of the design and object of the monument. All that seems tolerably certain is, that it commemorates the taking of some persons under the protection of Minerva and another divinity.



H. Moses sculp.

London, Published August 1841, by the Trustees of the British Museum.

H. Grignon del.

PLATE XXXVI.

Fig. 3. Height 1 f. 2 in. Width 1 f. 6 in. Old No. 101. New No. 171.

The monument has originally represented a couple of two children, as shown. It is placed upon the head of some individual, who is now known under her protection, and who appears to be only a youth. Nearly half of this monument has been lost, and it is exceedingly probable that the subject of the whole sculpture was the same as that of fig. 4. in the preceding plate, of which we have been unable to give a satisfactory account, and of which the present fragment affords no illustration.

Fig. 5. Height 2 f. 4 in. Width 1 f. 8 in. Old No. 105. New No. 190.

This fragment of a bas-relief is a portion of a subject not unfrequently represented by the ancients,¹ and is treated with more or less of freedom, and with some occasional variations. Sometimes only certain of the personages appear upon the scene, sometimes one of them is omitted for another, sometimes their occupations are slightly varied, and sometimes different accompaniments are introduced. In the gallery of the Louvre is perhaps the most perfect of these compositions, and a short description of it will serve to render more intelligible the subject of the fragment now under consideration. In front of a wall are three personages advancing towards a small altar, supposed to be an Apollo, placed upon a very high pedestal, before which is a circular altar. They are met by a female winged figure, which has been called a Victory, and may perhaps be a genius; her

¹ *Museum Tarracottarum*, pl. xi. f. 18. *Marbles*, pt. ii. pl. xiii.



PLATE XXXVI.

Fig. 1. Height 1 f. 4. in. Width 9. in. Old No. 89. New No. 371.

This monument has originally represented a temple of two columns, in which Minerva is placing a crown upon the head of some individual whom she has taken under her protection, and who appears to be only a youth. Nearly half of this monument has been lost, and it is exceedingly probable that the subject of the whole sculpture was the same as that of fig. 4. in the preceding plate, of which we have been unable to give a satisfactory account, and of which the present fragment affords no illustration.

Fig. 2. Height 2 f. 4 in. Width 1 f. 8 in. Old No. 103. New No. 190.

This fragment of a bas relief is a portion of a subject not unfrequently represented by the ancients,¹ and is treated with more or less of fulness, and with some occasional variations. Sometimes only certain of the personages appear upon the scene, sometimes one of them is exchanged for another; sometimes their occupations are slightly varied, and sometimes different accompaniments are introduced. In the galleries of the Louvre is perhaps the most perfect of these compositions, and a short description of it will serve to render more intelligible the subject of the fragment now under consideration. In front of a wall are three personages advancing towards a small statue, supposed to be an Apollo, placed upon a very high pedestal, before which is a circular altar. They are met by a female winged figure, which has been called a Victory, and may perhaps be a genius; her

¹ Museum Terracottas, pl. xi. f. 18. Marbles, pt. ii. pl. xiii.

wings are half expanded, she stands on tiptoe, or may be supposed to be in the very act of alighting upon the earth; her right hand is raised very high and holds a small ewer, from which she is pouring a libation into a patera, held jointly by herself and the first of the three personages. At the end of the wall is a very high, triangular, pyramidal pedestal, upon which is placed a tripod, and behind the wall appears the upper part of a very handsome temple, supported upon Corinthian columns.

The first of the three personages represents Apollo Citharædus, the second, Diana Lucifera, the third Latona, the mother of these two divinities. A reference to the Terracottas of the British Museum, plate XI. f. 18. and to the Marbles, part II. plate XIII. will shew exactly the character and motive of the Apollo and Victory, the two figures which are wanting in the fragment before us.

The figure of Victory in all these bas reliefs is peculiarly light, graceful and elegant; she scarcely seems to belong to the earth, on which she has evidently no resting place; she is half suspended upon her wings, just touches the ground while she is executing her appointed office, and is ready to wing away her flight as soon as her task is accomplished. She appears to be clothed in two chitons or tunics, one long, descending to her feet, the other short, reaching scarcely below her loins; both are without sleeves, the arms being evidently bare and passing through large openings at the side; both are kept compact by the strophium, which passes under the breast. Though this dress has the appearance of two garments, and is generally so described, we have doubts whether it consists of more than one, which is doubled over, the shorter portion being turned outwards, and thus giving the idea of two garments. The hair is very compactly and gracefully arranged, and confined generally by a triple bandage.

The first personage who approaches has, at first sight, the ap-

pearance of a female, so effeminate is the character of the form, and all the arrangements of the dress. It is, however, Apollo in his character of Citharædus or Musagetes, the leader of the Muses. He is clothed in the chiton with long sleeves, usually called the orthostade; it descends to the feet, and in these bas-reliefs is confined round the waist by a broad girdle, which is sometimes omitted, because, as it was furnished with sleeves which regulated its position upon the body, and sewed together at the sides, it did not require the zone or strophium to keep it in its place, or to prevent it from trailing on the ground. It fitted tolerably close to the body above, but below was of more ample dimensions; it was composed of light materials, and floated in the air. Over this Apollo wears an ample drapery, probably a peplus, the flowing folds of which, both before and behind, give great richness to the sculpture, and dignity to the figure. His head is encircled with a diadem of that description to which was probably given the name of stephane, being low and narrow at the sides, and higher in front like an ancient helmet; his hair is adjusted round his head in large wavy curls, and much of it collected into a large knot behind, while one or more long, formal, twisted ringlets hang down at each side; on his feet he wears the soleæ or sandals, elegantly fastened over the instep with thongs, exposing all the forms of the extremities. In his right hand he holds the patera, into which Victory is pouring a libation, and with his left he is playing on a lyre, supported by a broad strap which passes round his wrist and the lower part of the lyre. He appears to be joining his voice to the sounds of his instrument, and his feet, which lightly touch the ground, seem to be moving with some measured cadence.

The figure which follows Apollo represents Diana Lucifera, so named from carrying in one or in each hand a long torch. Upon these marbles she combines some indication of her character as a huntress, by bearing at her shoulder, as we may per-

ceive upon the marble under consideration, her bow, which is fastened by a belt passing diagonally across her breast. The under garment of Diana is a long chiton, visible only where it extends beyond the other garment just round the ancles, except that to it, we believe, belongs the sleeve which descends to the elbows. Over this she wears another chiton without sleeves, doubled in the same manner as that of Apollo already described, the longer portion descending to the ancles, the shorter and outer portion below the loins, a girdle round the waist passing over both. Over her shoulders she wears a loose flowing drapery, to which it is difficult to assign the correct name; it may be a *peplus*, that garment which, though not strictly confined to divinities, is very frequently assigned to them, or the *pharos*, that fine, rich, and brilliant robe which was occasionally worn by great personages of all kinds when splendid attire was required or admissible; it consists however of a piece of stuff of very fine and light material, loosely floating in the air, but prevented from being inconveniently agitated by the wind by small metallic bulbs or acorns, which rather weighed it down, and which in draperies more formally adjusted served to retain the folds in their prescribed places. This drapery was fastened by a brooch or fibula upon each shoulder, sometimes only upon one, as appears to be the case in this figure. Upon her feet she wears the simple solea or sandal, without any appearance of straps; this omission is of not unfrequent occurrence, and is sometimes occasioned by the entire decay of the colour with which such parts were probably sometimes expressed; while upon statues of divinities these accessories are frequently omitted, because such beings are supposed not to require those substantial aids, which to poor material mortals are absolutely necessary. The head of Diana is ornamented with the *stephane*, and her hair is disposed at the sides in long, formally twisted ringlets. Her march is slow and solemn, the light drapery, the transparency of which discloses

the forms of the person, has its folds uninfluenced by the opposing air, and the flame of the torch she carries also indicates the extreme slowness with which these personages are advancing. This torch is of the kind called $\Delta\acute{\alpha}\varsigma$, and consisted in ancient times of pieces of resinous fir wood bound together. Afterwards it was made of metal in imitation of the strips of wood and bandages, having the combustible attached to the end, or concealed within it.

After Diana follows the figure representing Latona, a fit companion for her two children; she carries in her hand a long sceptre, an indication of high rank, and perhaps more appropriate to a Juno; of whom also the action, especially the employment of the hand in supporting the veil, is very characteristic. The personage here represented is, however, surely subordinate to those who precede her, and, though Apollo and Diana were the children of Latona, they inherited a rank from their father Jupiter, which gave them precedence of their mother. Latona, though not ranking amongst the established dwellers in Olympus, yet, as the mother of some of Jupiter's children, was admitted amongst the goddesses, and consequently entitled to bear the symbol of authority and power. Her habiliments are of the same description as those of her daughter, and are similarly arranged, except that there is perhaps more simplicity in the folds, which, combined with the peculiar form of her person, give a more matronly character to her appearance. The drapery which in Diana we supposed to be a peplus or a pharos, assumes in this figure the character of a veil or the calyptra, which word is perhaps less the peculiar name of a distinct dress, than descriptive of the purpose to which the peplus or pallium, or other parts of dress, were applied. The ancients do not appear to have abounded with distinctive dresses for the head, when out of doors, but, as much of their dress was loose, they drew over their heads in the form of veils or hoods, such portions of their outer garments as were, at the moment, convenient for the purpose of shading or

sheltering them from the heat, cold, or wet. There is something exceedingly graceful, as well as dignified, in the disposition of this drapery, whatever may have been its name, in the figure under consideration. It appears to have consisted of a square piece of very thin materials, furnished at each corner with a metallic bulb; one end hangs negligently over the left arm, the rest is brought across the back, and a portion is held over the right shoulder, as if in the act of being brought over the head in the form of a veil. This motive and action is frequently seen in figures of Juno, but is not limited to her, and belongs to other personages, particularly divinities, of various ranks and degrees, more especially perhaps upon works of art of an early period. Whether the action had any peculiar meaning, or whether it was only adopted by artists as contributing to the grace and elegance of their compositions, we do not seem to have any means of ascertaining.

The design of these sculptures has been the subject of much discussion, and various interpretations have been proposed. Mr. Combe, in his *Description of the Terracottas in the British Museum*, plate XI. No. 18, conjectured that they related "to some particular part of the ceremony, which took place in Athens, at the celebration of the Thargelia, a festival instituted in honour of Apollo and Diana," and that the locality represented was the street leading from the Prytaneum called Tripodes, because it abounded in tripods dedicated by victors to the patron divinity. The temple may possibly have been intended to represent that in which the dedication was made, and the tripod at the extremity of the sacred inclosure may have been one of the dedicatory offerings. "Zoega...conjectures that" these sculptures "relate to the worship of Apollo at Delphi; and...that the magnificent building which is seen in the background...represents the temple erected to Apollo in that city."² Visconti

² Combe's *Description of Ancient Marbles in the Brit. Mus.* part ii. plate xiii.

supposes that the figures upon these bas reliefs are not the divinities themselves, but persons who have been engaged in the musical contests, and have assumed the character and dresses of those divinities, during the solemnity of offering thanks for the success afforded them, and of dedicating to Apollo the customary tripod. That they have reference to those musical contests so frequent amongst the ancients, which attracted the spectator by all the charms arising from the combination of harmonious sounds and graceful movements, is exceedingly probable; so is it also that during these ceremonies some such processions by assumed characters as we here see represented were performed before the people; but no passage in any ancient author has yet been found explanatory of these marbles, nor have any inscriptions been discovered in connexion with them. Upon many monuments may be seen figures which, at first sight, appear to be divinities; but on examination it would seem more probable that they are Priests or Priestesses, who, during some part of the sacred solemnities in which it was their duty to be occupied, were required to assume the symbols and external appearance of the divinities to whose service they were devoted. Some such scene, we believe, may be here sculptured, and the three figures usually seen upon such monuments may be a priest of Apollo with the priestesses of Diana and Latona, discharging some part of their official duty in the consecration of the tripod, dedicated by some victor in a choral contest to the three Pythian divinities here personified by their ministers. It is upon the whole very probable that the sepulchral tablets were monuments erected by the victors in musical contests at the Pythian games, and dedicated to the honour of the Choragi by whom such exhibitions were regulated, and at whose expense they were undertaken; and that the scene represented upon them is the ceremony of the consecration of the votive tripod.

The style of these monuments is very peculiar, and calls to our

recollection the earlier productions of Greek art, to which were once given the name of Etruscan. The features are stiff and formal, such as are seen upon the early coins of Athens or Syracuse; though the faces are in profile, the whole oval of the eye is represented; the hair is twisted into long, straight, locks; the draperies are arranged in almost parallel plaits, the edges disposed in uniform, regular, alternate doublings backward and forward, forming a series of triangles; giving an air of formal antiquity to the whole figure. Upon examination, however, it is evident that the style is not that of the time of the execution of the monument, but imitative of a much earlier period. Mixed with the rigidity of the early style to which the artist, from motives unexplained to us, found himself in some degree bound to adhere, we find the freedom and the grace of a later and a better style. The straight lines are deviating into curves, the draperies are assuming lightness and flexibility, and receiving impressions from the forms beneath them and the undulations of the air around them. The drawing of the figure is correct, and true to nature; the movements are easy, and the contours graceful; it is, therefore, to a somewhat late period that we must ascribe the execution of these monuments; to a period after the great sculptors of Greece had established those laws of proportion and composition, which give the character of combined grandeur and elegance to productions, the admiration and wonder of every age. Perhaps we shall not err much if we assign these sculptures to that period when the Roman power was dominant in Greece, probably about the time of Hadrian. The air of antiquity which distinguishes these monuments is limited to the personages who are performing the several characters in the scene, and it is probable, not only that the sculptures were copied, or rather freely imitated, from some early work on the same subject, but that the mimic divinities in the actual ceremonies were dressed for these parts in some conventional costume derived from ancient times; so that

these bas reliefs may be supposed to represent a particular ceremony very much in the same manner in which it appeared to the spectators at the period of their execution, and not merely what it might be supposed to have been at that earlier time, when the common original of all these free imitations was executed. A further proof of the comparatively modern date of these sculptures may be derived from the accompaniments and details of the locality where the scene is laid. The style and character of the temple, its decorations, as well as those of the tripod, all indicate a period much posterior to that of which the costume of the figures is characteristic.

Fig. 3. Height 1 f. 3 in. Width 10 in. Old No. 284. New No. 189.

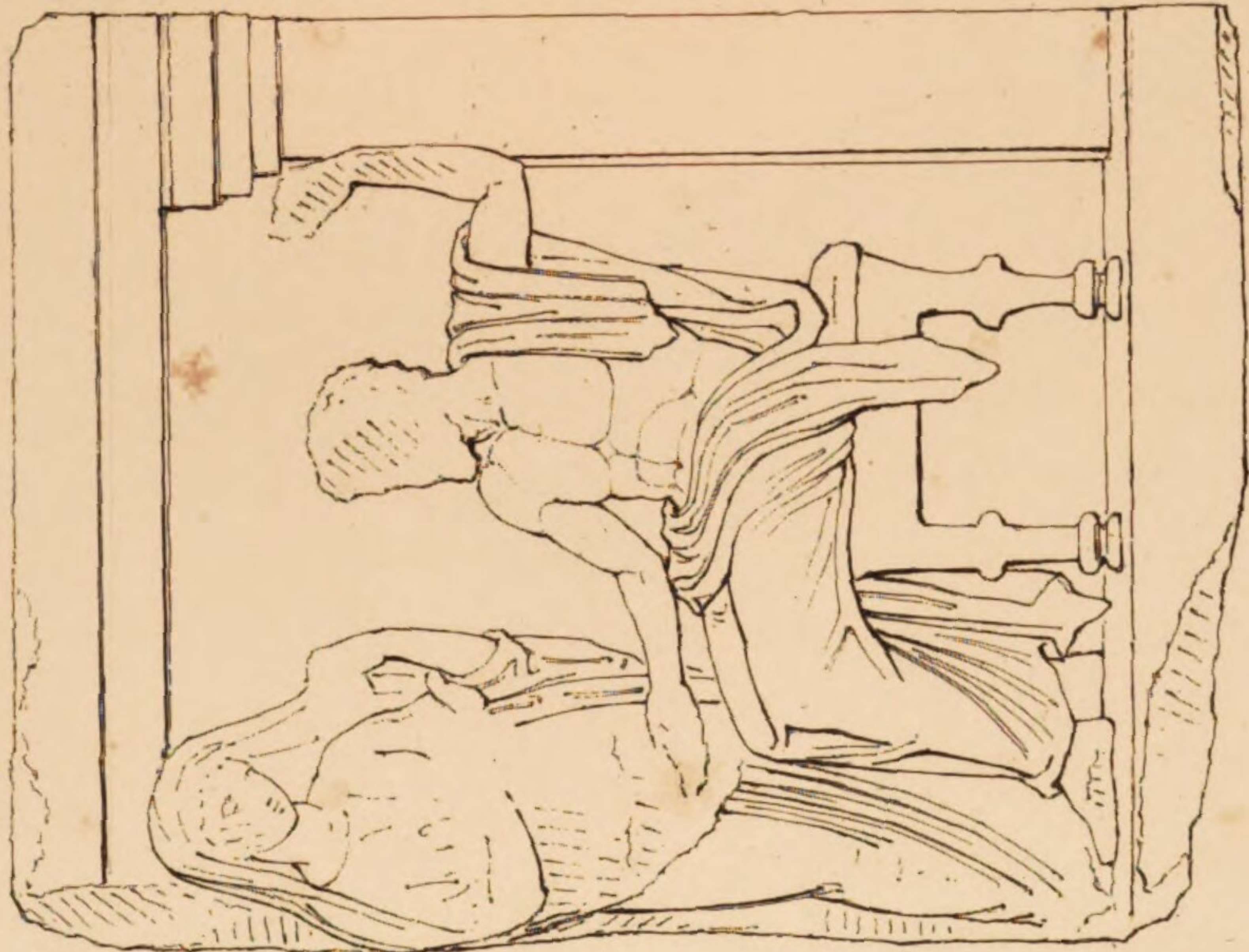
Upon this fragment is represented part of a procession, of which only four figures remain, and a portion of a fifth; this last appears to be a male, clothed only in the pallium, which is folded around him, leaving his right shoulder uncovered. Behind him is a female wearing a long chiton, over which is the pallium folded close around her person, enveloping the arms, and the back part of it drawn over her head in the form of a veil; at their sides walk two children, each closely wrapped in a small pallium; and all have their right hands raised and pressed towards the breast in the attitude of awe and veneration. Behind them follows a person, perhaps a female attendant, wearing a long chiton with full, but short, sleeves, the right arm being quite bare; the pallium is wound round the body across the left shoulder in the usual manner. On her head she carries a large, deep, circular vessel, supported by her right hand. This vessel probably contained objects intended for offerings to some deity; and the impression of awe which characterizes the persons, induces us to believe that, had the subject been entire, it would have represented the preparations for a sacrifice in presence of some divinities, before whom was displayed the funereal repast.

In the Museum Worsleyanum is engraved a fragment³ very similar to the one before us ; it was found near Eleusis, and is described in that work as part of a procession connected with the celebration of the sacred mysteries at that place, but, on comparing it with other monuments more entire, we are rather inclined to consider it a sacrifice, and probably part of a funereal monument.⁴

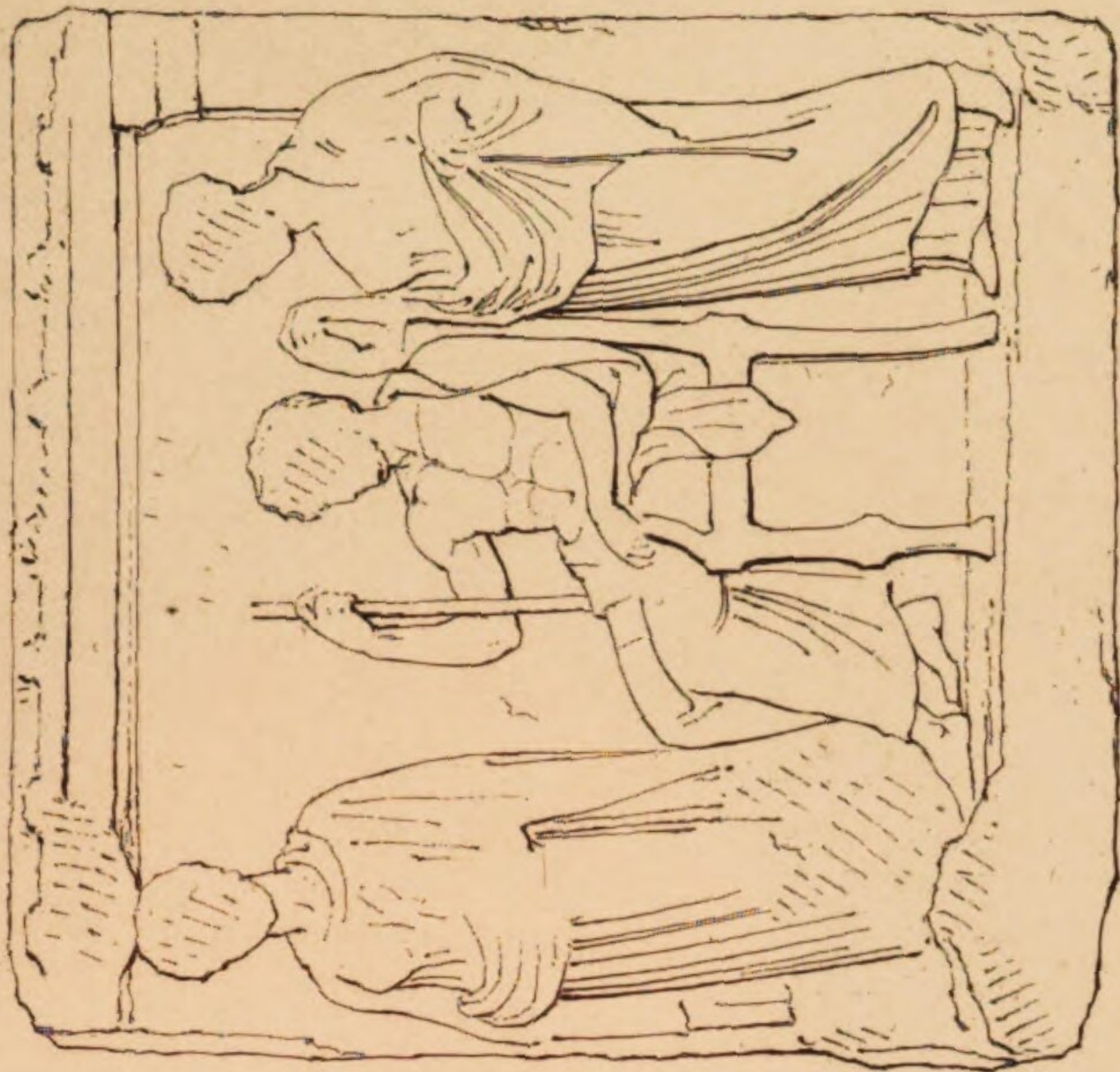
³ Vol. i. p. 25.

⁴ Ibid. vol. i. p. 19.

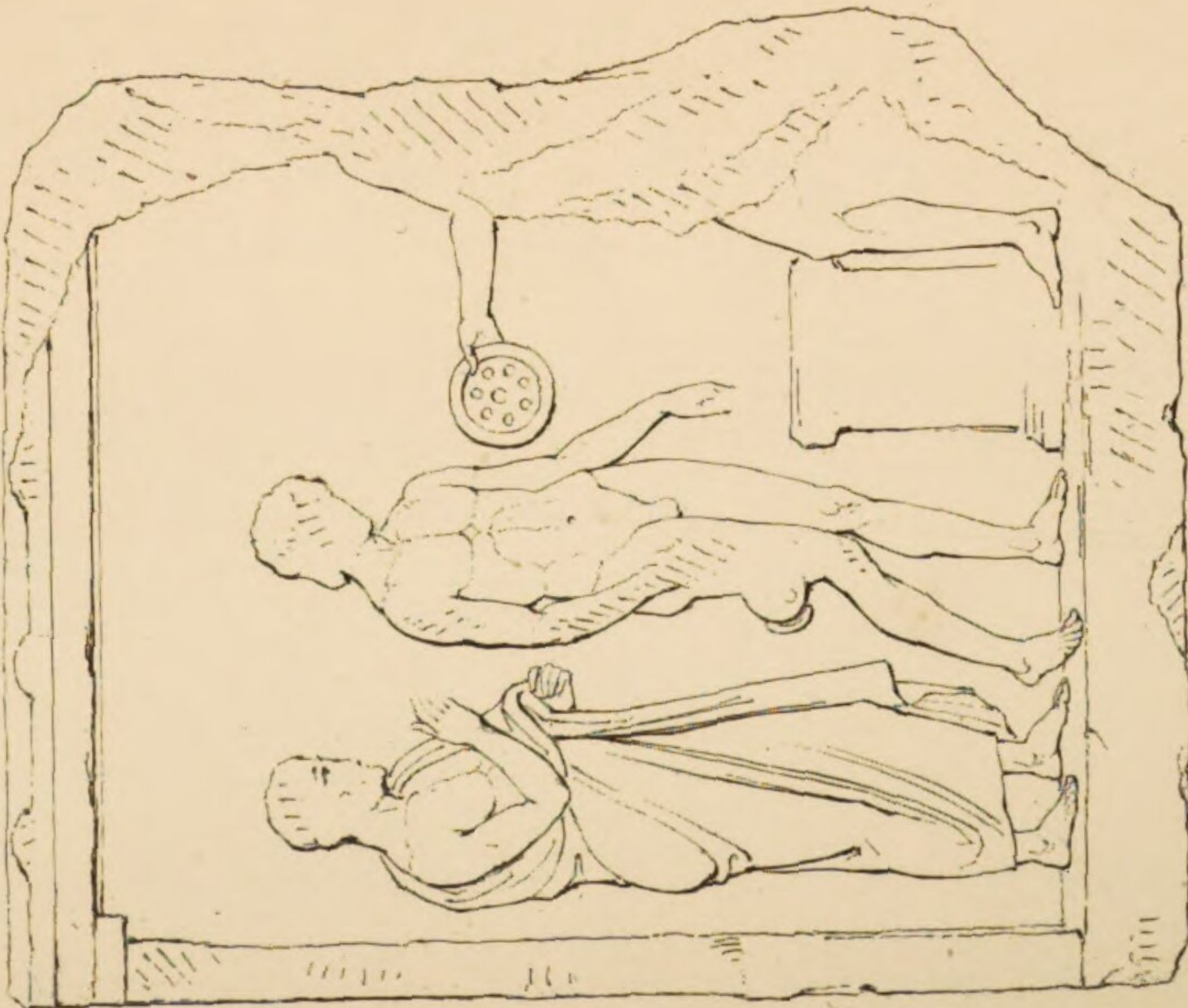
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Stone / 1825

London, Published August 1851, by the Trustees of the British Museum.

W. Kentwell del.

PLATE XXXVII.

Fig. 1. Height 1 f. 6 in. Width 1 f. 1½ in. Old No. 101. New No. 380.

Upon this fragment are represented two persons within a distyle temple, approaching an altar; one of them, apparently a young man, entirely unclothed, with an ewer in one hand, stands in a very diffident and deferential position, with the head rather cast downwards, and the right knee slightly bent. Behind him is an elderly person, clothed in the pallium in the usual manner which leaves the right arm and shoulder uncovered. This person is attired exactly in the same manner as the magistrates or sacred officers who superintend, upon the frieze of the Parthenon, the Panathenaic procession. The public personages are generally indicated by the colour, texture, and composition of their garments more than by their form or the manner in which they are worn; and, as the marble does not afford us any information upon these points, and we are unacquainted with those slight indications which to the practised and experienced eye of contemporaries would convey certainty, we can conjecture only from the general appearance and nature of the scene that he is some official minister of the temple where this sacred ceremony is supposed to take place. The person who is about to offer the sacrifice or the libation is the young man, but, what may be the nature of the ceremony about to be performed we, have no means of forming even a conjecture, for there is not enough of the sculpture remaining to enable us to guess to whom or in whose presence the offering is to be made. The naked leg and arm lead to the conclusion that the personage who stood on the other side of the altar was a male; his dimensions prove him to

be either a divinity or an heroic person, but which of the two, can only be ascertained by the discovery of some similar monument in a more perfect state.

This tablet seems to have been of a tolerably good style and execution ; but is extremely mutilated.

Fig. 2. Height 1 f. 7 in. Width 1 f. 2 in. Old No. 227. New No. 376.

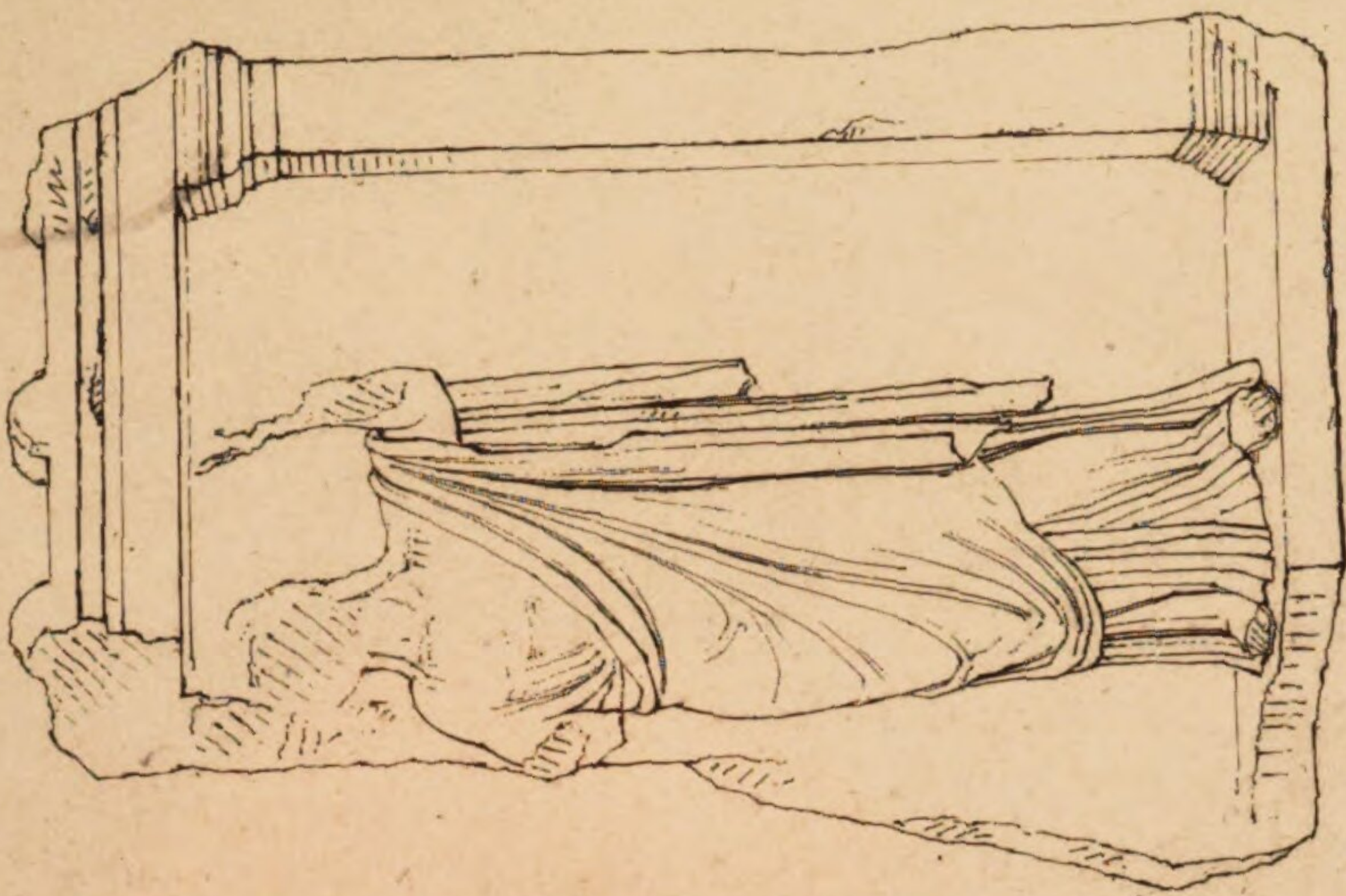
This fragment, which is in a very bad state of preservation, has represented a distyle temple in which is seated Jupiter, with Juno standing at his side. He is clothed only in the peplus which conceals the lower part of his body, and of which one end hangs gracefully over the front of his left shoulder, leaving his arms and the upper part of his person uncovered. His left hand is raised, and has been supported by his sceptre, which was probably of bronze, and has now disappeared ; his right hand is held forth as if graciously listening to some application, but whether it ever held any thing, the dilapidated state of the marble prevents us from ascertaining. Juno is standing with her face turned towards him, and may be supposed to be interceding in favour of the suppliants who, probably, were represented upon the lost portion of the marble. She appears to be clothed in the long chiton, over which is thrown the ample peplus, the back of which is passed over her head in the form of a veil, and is sustained in its place by the left hand, by which it is drawn forward to the front. Jupiter and Juno are similarly represented together upon other ancient monuments, as the frieze of the Parthenon,¹ a bas relief in the Mus. Angelon. &c.² They appear to be receiving the address of some suppliant, or the communication of some messenger, but those parts of the monument which are necessary to inform us exactly as to its design are unfortunately missing.

¹ See Marbles in Brit. Mus. pt. viii. pl. ii. ² Bartoli, *Admiranda Roman.* tab. 27.

Fig. 3. Height 1 f. 4 in. Width 1 f. 3 in. Old No. 108. New No. 383.

This monument has also represented a distyle temple in which are three divinities, but whether any other figures were originally sculptured thereon we have not any means of ascertaining, nor, consequently, what may have been its original object. The marble is in so dilapidated a state, that it is extremely difficult to trace even the forms of the figures, and to ascertain who may be the personages intended to be represented. The seated figure appears at first sight to be a young man, but upon closer examination it is evident that it is Jupiter clothed in the peplus, and supporting his right hand upon his sceptre. The female standing behind him we suppose to be Juno, not holding up a portion of her drapery with the right hand, as the present state of the marble justifies the artist in representing it, but drawing forward that part of her peplus which has been thrown over her head in the form of a veil; in the same manner as that goddess is represented in fig. 2 of this plate. There are inequalities upon the surface of the marble, such as could not be safely indicated in the engraving, which lead us to adopt such an interpretation of this figure. The other female divinity presents no appearance of a symbol suggestive of her name; there is indeed a largeness, height, and roundness about the upper part of the head, which is not unlike the form of a helmet, but so decayed is the surface of the marble, that whether she has worn the ægis, if indeed it be intended for Minerva, or held a shield, or spear, cannot be ascertained; we can only discover that she has worn a chiton and peplus of ample dimensions. The sculpture appears to have been designed with taste, and tolerably well executed, so that we have cause to lament that it should have suffered so much damage.

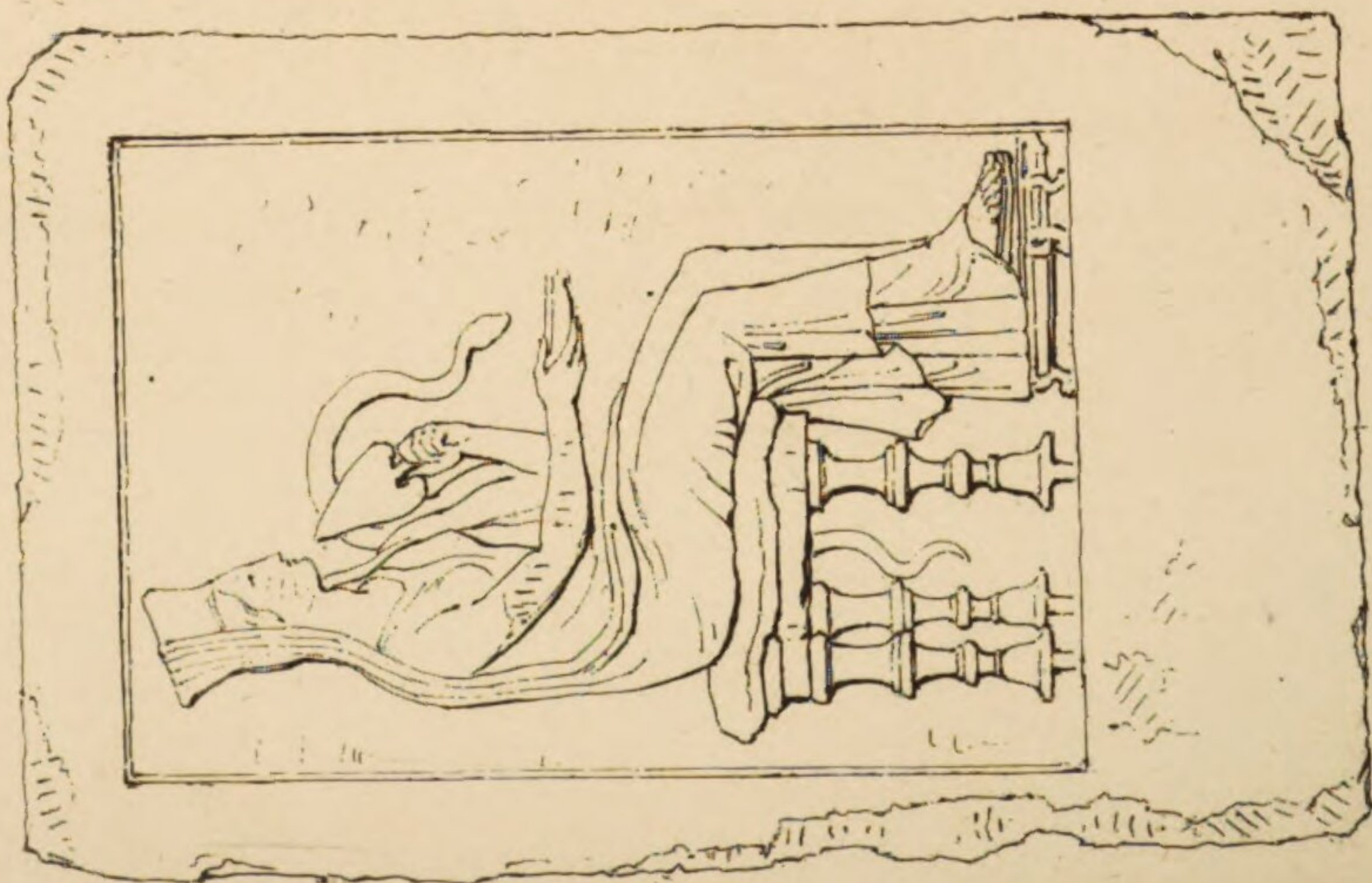
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H. Moses sculp.

H. Corbould del.

London. Published August 1841 by the Trustees of the British Museum.

PLATE XXXVIII

Fig. 1. Marble fragment. Height 12 1/2 in. Width 10 in. New No. 176.

This fragment represents a portion of a marble temple in which have been one or more figures. The only one remains, and that is probably Bacchus. The head has been quite broken off, and the surface of the marble has suffered much damage, but still we think it may be pronounced that the forms are not female, though there is so much of effeminacy in the general appearance, in the draperies, and in the arrangement of the hair, that it would be bold to assert it to be a male divinity, if the mythology of the ancients had not supplied us with so equivocal a personage as Bacchus. He is clothed in a long chiton descending quite to the feet, and a chiton this is furnished with sleeves does not appear to be the case of the peplos, which, passing under the right arm, around the body back before and behind, has the ends hanging over the feet. The chiton is raised, and has been supported by the epibroschia. This may possibly be Bacchus, as there is not the slightest resemblance of a female figure, but in the cornice of the temple, which is a small hole by which this system of drapery is fastened with a rivet. The head has been gently bent, and the hair has been full about the sides, and long, wavy, and hanging down each side hang upon the shoulders; near the left ear is a small hole, by which it would appear that a braided wreath has originally encircled the head. The design of this figure is very beautiful, the attitude graceful and dignified, and the drapery disposed with great simplicity, elegance, and taste.

The style of the headpiece is exactly that which is seen upon a great variety of statues of Bacchus; but it is not usual to find

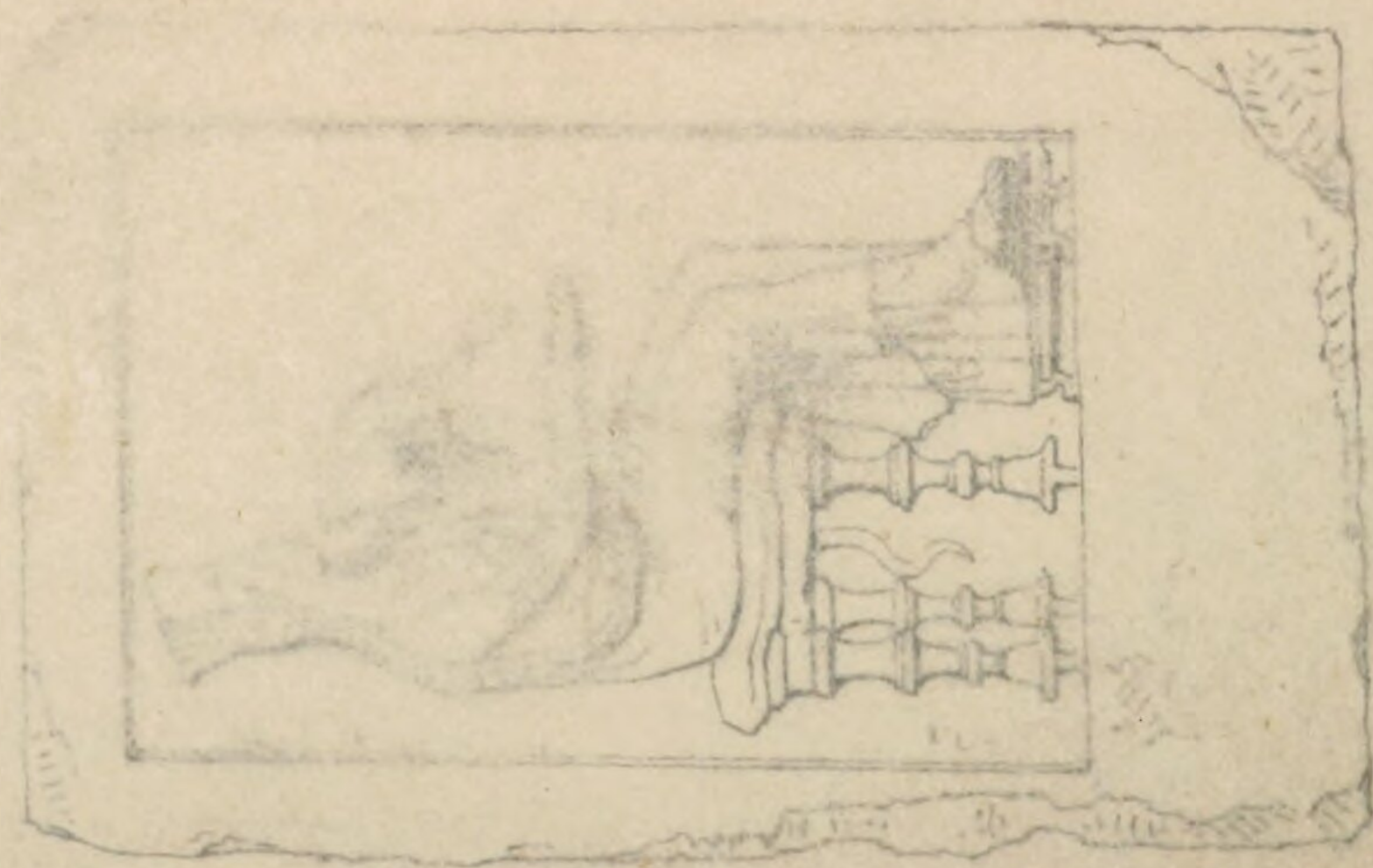
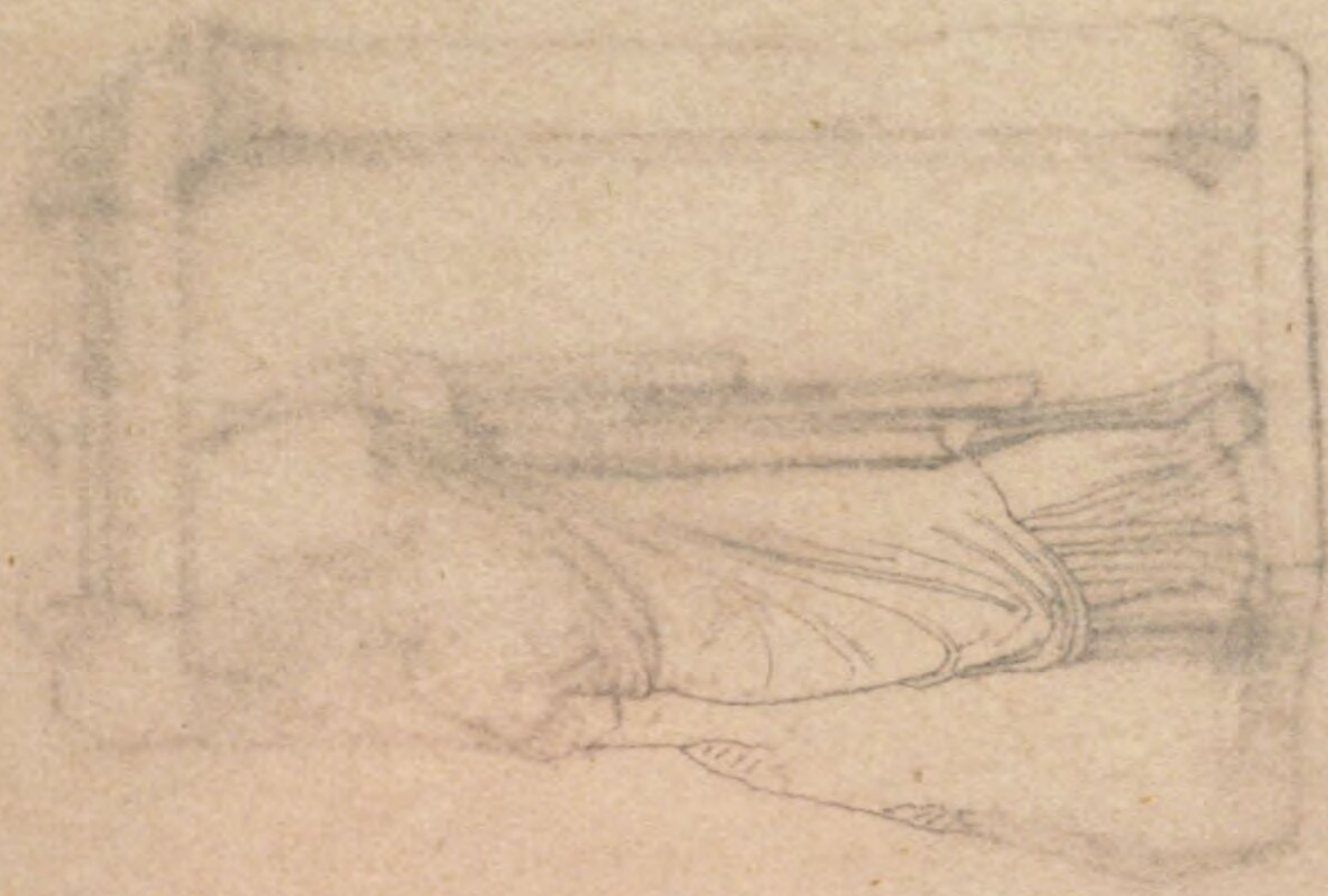


PLATE XXXVIII.

Fig. 1. Height 2 f. 4 in. Width 1 f. 7 in. Old No. 107. New No. 176.

This fragment represents a portion of a distyle temple in which have been one or more figures. One only now remains, and that is probably Bacchus. The head has been quite broken off, and the surface of the marble has suffered much damage, but still we think it may be pronounced that the forms are not female, though there is so much of effeminacy in the general appearance, in the draperies, and in the arrangement of the hair, that it would be bold to assert it to be a male divinity, if the mythology of the ancients had not supplied us with so equivocal a personage as Bacchus. He is clothed in a long chiton descending quite to the ground, but whether this is furnished with sleeves does not appear; over this is the peplus, which, passing under the right arm, crosses the body both before and behind, has the ends hanging over the left arm which is raised, and has been supported by the thyrsus. This was probably of bronze, as there is not the slightest appearance of it on the marble, but in the cornice of the temple immediately above the hand is a small hole by which this symbol was probably fastened with a rivet. The head has been gently bent downwards, the hair has been full about the sides, and long ringlets descending on each side hang upon the shoulders; near the left ear is a small hole, by which it would appear that a bronze wreath had originally encircled the head. The design of this figure is very beautiful, the attitude graceful and dignified, and the drapery disposed with great simplicity, elegance, and taste.

The style of the headdress is exactly that which is seen upon a great variety of statues of Bacchus; but it is not usual to find

him so enveloped in drapery as he appears upon the monument under consideration ; still we are not altogether without examples of this circumstance. We may adduce the fine statue of him now in the Brit. Mus. see pl. I. and which once adorned a small temple above the great Dionysiac theatre at Athens. Another example may be found in the Mus. Pio. Clem.¹ where he is represented in a costume entirely female, without the nebris, and very much resembling the statues of Apollo in his character of Musagetes.

Fig. 2. Height 2 f. 4. in. Width 2 f. 8 in. Old No. 236. New No. 197.

This monument represents a quadriga proceeding at a rapid rate ; the charioteer appears to be a female, but the stone has suffered so much from decomposition, as well as from a thick calcareous deposit, that the details of the workmanship cannot be satisfactorily traced. Over this figure hovers a victory, holding forth a wreath with which to crown it, and over the heads of the horses appears a staff, and probably the hand which held it, from whence we may conjecture that a conductor or magistrate preceded this quadriga. The charioteer is clothed in a chiton without sleeves, and over it has been a kind of peplus in the form of a modern long shawl, the ends of which pass under the arms and float behind, indicating the speed with which the chariot is proceeding ; while the middle of the peplus, which had been placed over the shoulders, is filled with wind and bellies like a sail. This group appears to have been designed with grace, elegance, and taste, and executed with much knowledge and skill. In subject and composition it closely resembles many of the coins of Syracuse, and Magna Græcia, which appear to have been struck in commemoration of some victory obtained by the people of the town or district, where the money was intended to circulate. This tablet seems to have been a votive monument, executed with

¹ Vol. vii. pl. 2.

the same view. The figure in the chariot is variously attired; upon a coin of Camarina it wears a helmet, and may be supposed to be Minerva, whose worship prevailed in that city; but, as the costume does not entirely correspond to that of the virgin goddess, the figure may more probably be the personification of the city, and her habiliments may be selected and arranged in some degree after the model of the divinity who was her peculiar patroness. It must however be acknowledged that, when the figures are so small as those represented upon coins, a very slight exaggeration in the details may materially affect the character of the object; and we have, therefore, considerable doubt whether the figure alluded to may not be a warrior armed with his helmet and cuirass, after the manner of those who were accustomed to contend in the chariot races during the Panathenaic festival; in which case he would merely represent the tribe to which the successful charioteer belonged. Such also may have been the sentiment conveyed by those bearded charioteers, who are represented upon the more ancient coins of Syracuse. Upon some pieces of this city we see a figure, certainly of a female, with the peplus floating, and filled with wind, exactly as upon the monument under consideration; she bears in her hand an object which may perhaps be the thonged whip, such as appears to have been used in Homeric times; or it may perhaps be a torch, and the figure may allude to Ceres, the favourite divinity of Syracuse; in either case it may be a personification of the city.

In all these coins we are disposed to consider the figure standing in the chariot as the representative or personification of the tribe, or of the city, to which the conqueror belonged, and the honour attached to the city which gave birth to the successful competitor at any of the great and sacred festivals will sufficiently account for the celebration of his victory by making it the subject of the type of their coins. The same feeling we believe to have given origin to this monument, which appears

to have been a votive tablet, placed probably in some sacred enclosure in honour of a victory in a chariot race, and probably erected at the expense of the community to which the victor belonged. There are numerous evidences of the interest which the tribe or city felt in the success of one of their members, and the inscriptions which record the name of a victor almost invariably state the name of his city and tribe.

This tablet was obtained by Lord Elgin from the court yard of the English consul Logotheti's house at Athens.

Fig. 3. Height 2 f. 4 in. Width 1 f. 6 in. Old No. 238. New No. 278.

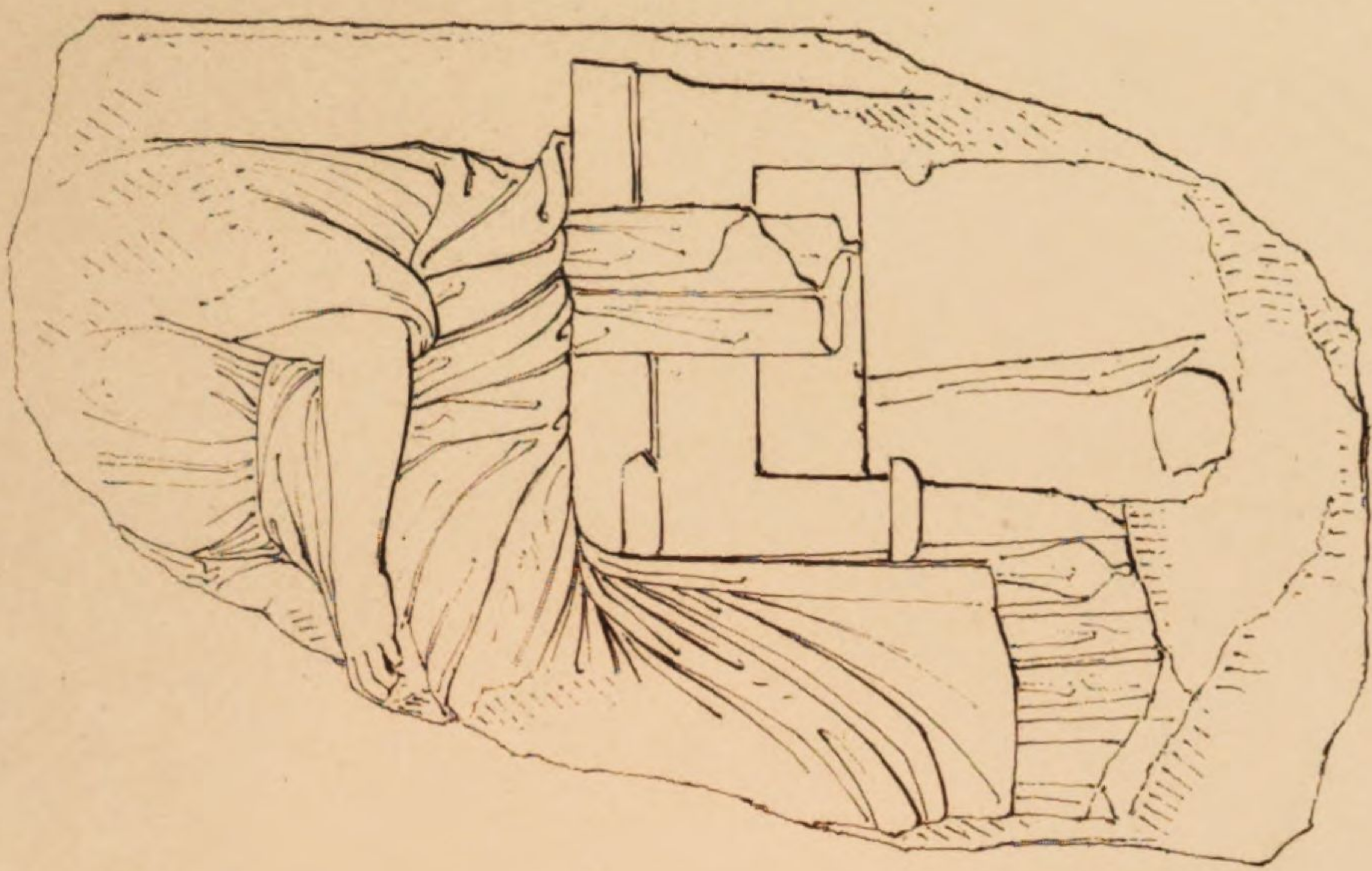
Upon this bas relief is represented a figure of Hygeia, seated upon a four legged stool, upon which is placed a cushion; her feet rest upon a footstool. She is clothed in a long chiton with short sleeves, and over it she wears a peplus, the lower part of which is folded round her knees, while the upper part is thrown over the back of her head in the form of a veil, but is quite open in front, leaving both her arms free and disengaged. Upon her head she wears a sort of modius, an emblem of wealth and power, and occasionally of prosperity and health. In her left hand she holds what has been called a fan or mirror, in the form of an ivy leaf, and in her right a patera, out of which a serpent, which appears to rest upon her shoulder, with its tail hanging down beneath the seat, is preparing to feed. This is a mode of representing Hygeia very frequently occurring upon coins and ancient monuments. We have not met with any representations, such as we could positively affirm to be either fans or mirrors, which bear the forms of an ivy leaf, and are therefore more disposed to consider the object held in the left hand of the figure as intended for the actual leaf. Festus² states that the ivy leaf was borne by Bacchus and his followers, because its freshness and permanence was an apt emblem of the perpetual youth of that deity. The same

² De Verb. Sign. viii. 15. ed. Delph.

feeling might make it a very appropriate symbol in the hands of the goddess who presided over the health and recovery of mankind. It would indicate her care to preserve the vigour and liveliness of her votaries, as the serpent symbolises her power to recover them from sickness, and renovate their decayed powers, and emaciated forms, in the same manner as that animal, casting off its dry, brown, withered skin, appears with its fresh and glossy coat. The ivy was supposed also to have medicinal qualities which might make it worthy of a place in the hands of Hygeia ; it was said to have been worn as a crown by the votaries of Bacchus, because it had the effect of counteracting the inebriating influence of wine ; and Pliny³ records its efficacy in mitigating all pains which affect the head.

This monument was probably a votive offering from some one whose recovery was attributed to the propitious influence of this goddess, whose worship was much cultivated at Athens, where statues, altars, and even temples were erected to her honour, and from whence probably this tablet was procured. The sculpture is in very low relief, and apparently unfinished ; some parts of the serpent for instance, are scarcely more than traced out, and the field is very uneven, retaining all the rudest marks of the first coarse tools used in working it. The surface has suffered some injury from decomposition.

³ xxiv. 47.



H. Corbould del.

London, Published August 1841, by the Trustees of the British Museum.

H. Moses sculp.

PLATE XXXIX

Fig. 1. Height 2.53 m. Width 2.62 m. No. 168.

This fragment has suffered much and, apparently, wilful injury, such as consists not so much in the wearing away of the more prominent parts and the decomposition of the surface of the stone, as in the entire breaking away of parts, which could scarcely have been effected but by design. This monument was probably a metope, or some architectural decoration, but from what building or even from what district has not been ascertained. It has been executed with great spirit; the action is vigorous and expressive, and the design has been composed with much skill and power. It represents Hercules in the performance of what has been deemed his eighth labour, in the act of destroying Diomed King of Thrace, the reputed son of Mars and Cyrene, who was accustomed to feed his horses with human flesh. These animals Hercules was commissioned to bring away, and he accomplished the exploit, having first killed the king and given his body to be devoured by his own horses. This act he is here performing, he has thrown the king upon the ground, has seized him violently by the hair of his head, and has his club brandished in the air ready to fall upon his devoted victim. The vigour of Hercules is well expressed, and his position well conceived; his feet are placed far apart, giving him a firm base to stand upon, and enabling him by the swing of his body to give additional impetus to his movement when he inflicts the fatal blow. The appearance of violence is much increased by the disposition of the drapery of Hercules; this consists only of a small peplos, which, in the vehemence of his action, is flying away from his



W. M. J. J. J.

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W. M. J. J. J.

PLATE XXXIX.

Fig. 1. Height 2 f. 5. in. Width 2. f. 9 in. No. 166.

This fragment has suffered much and, apparently, wilful injury, such as consists not so much in the wearing away of the more prominent parts and the decomposition of the surface of the stone, as in the entire breaking away of parts, which could scarcely have been effected but by design. This monument was probably a metope, or some architectural decoration, but from what building or even from what district has not been ascertained. It has been executed with great spirit; the action is vigorous and expressive, and the design has been composed with much skill and power. It represents Hercules in the performance of what has been deemed his eighth labour, in the act of destroying Diomed King of Thrace, the reputed son of Mars and Cyrene, who was accustomed to feed his horses with human flesh. These animals Hercules was commissioned to bring away, and he accomplished the exploit, having first killed the king and given his body to be devoured by his own horses. This act he is here performing, he has thrown the king upon the ground, has seized him violently by the hair of his head, and has his club brandished in the air ready to fall upon his devoted victim. The vigour of Hercules is well expressed, and his position well conceived; his feet are placed far apart, giving him a firm base to stand upon, and enabling him by the swing of his body to give additional impetus to his movement when he inflicts the fatal blow. The appearance of violence is much increased by the disposition of the drapery of Hercules; this consists only of a small peplus, which, in the vehemence of his action, is flying away from his

shoulders and is only momentarily retained by a single fold round the left arm. The king has been already deprived of all power of resistance, and his hands are raised more from the spontaneous effects of fear and alarm, than with any hope of removing the powerful hand of his destroyer or of rescuing himself from his grasp.

Fig. 2. Height 1 f. 6 in. Width 1 f. 3 in. Old No. 162. New No. 196.

This fragment appears to have been part of a sepulchral monument, where the family of the deceased have assembled to propitiate the favour of some divinity or of the *Dii Manes*. See plate XXXV. fig. 1. and XXXVI. fig. 3. One of these divinities or demi-divinities, distinguished by her superior dimensions, is seated in the attitude in which the female figure appears, who is seated at the foot of the couch in those monuments where a funeral banquet is exhibited. She is clothed in the long chiton, over this is a large peplus folded round the lower part of her person, and which has, probably, been drawn partially over her head in the form of a veil; her left hand has been raised, possibly, to support her head, which would give a character of solemnity and grief to her whole figure. She wears sandals upon her feet, which are supported by a footstool; a cushion has been spread over the stool upon which she is seated. In front of her has stood a female, the lower part of whose chiton and pallium appear behind the small figure of the youth, who is clothed merely in a pallium, and whose right hand is raised towards the personage to whom he is evidently addressing the joint supplication of himself and his family.

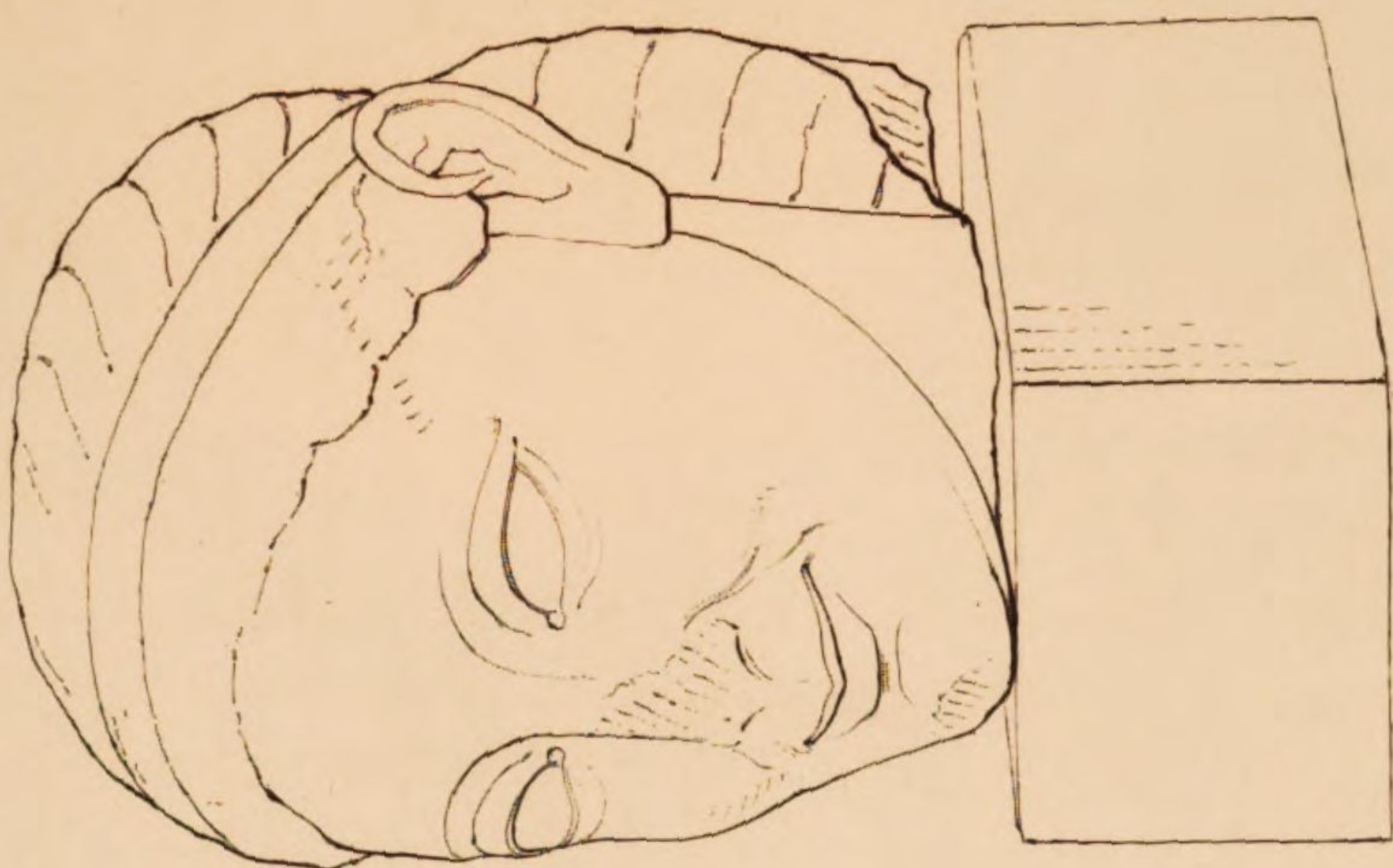
Fig. 3. Height 2 f. 5 in. Width 1 f. 5 in. Old No. 279. New No. 280.

This fragment has also been part of a sepulchral monument, possibly of the same character as that of No. 2, but of larger dimensions and much higher relief. The female is similarly

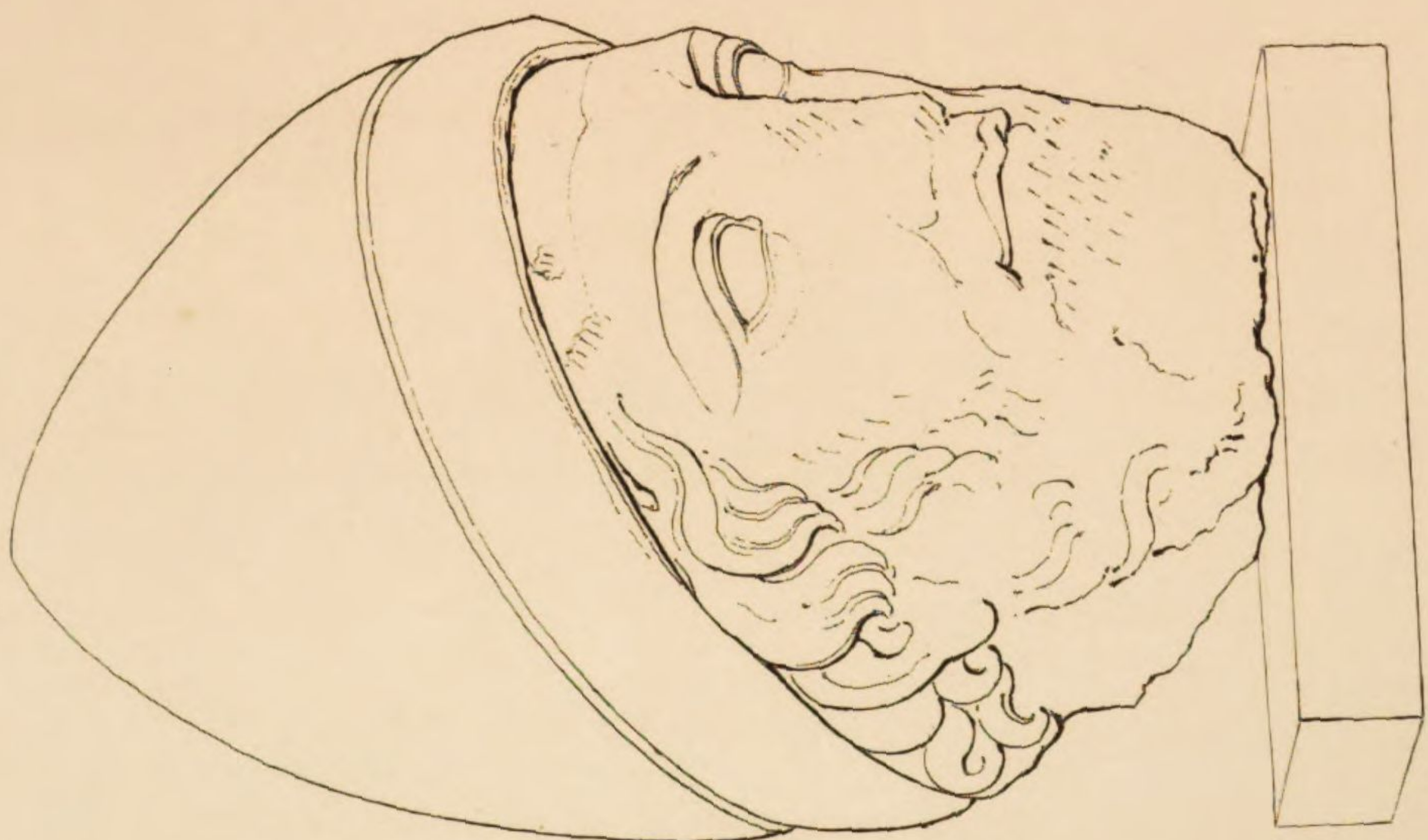
clothed, and seated, and near her has stood a figure whose foot and a part of whose drapery appear underneath the stool. Whether the female may have represented a divinity to whom a family are addressing their supplications; or whether it may be only a wife or mother engaged in one of those scenes of final separation, such as appear in our plates XXX. XXXI. XXXII. XXXIII. there is not sufficient of the tablet remaining to enable us to judge.



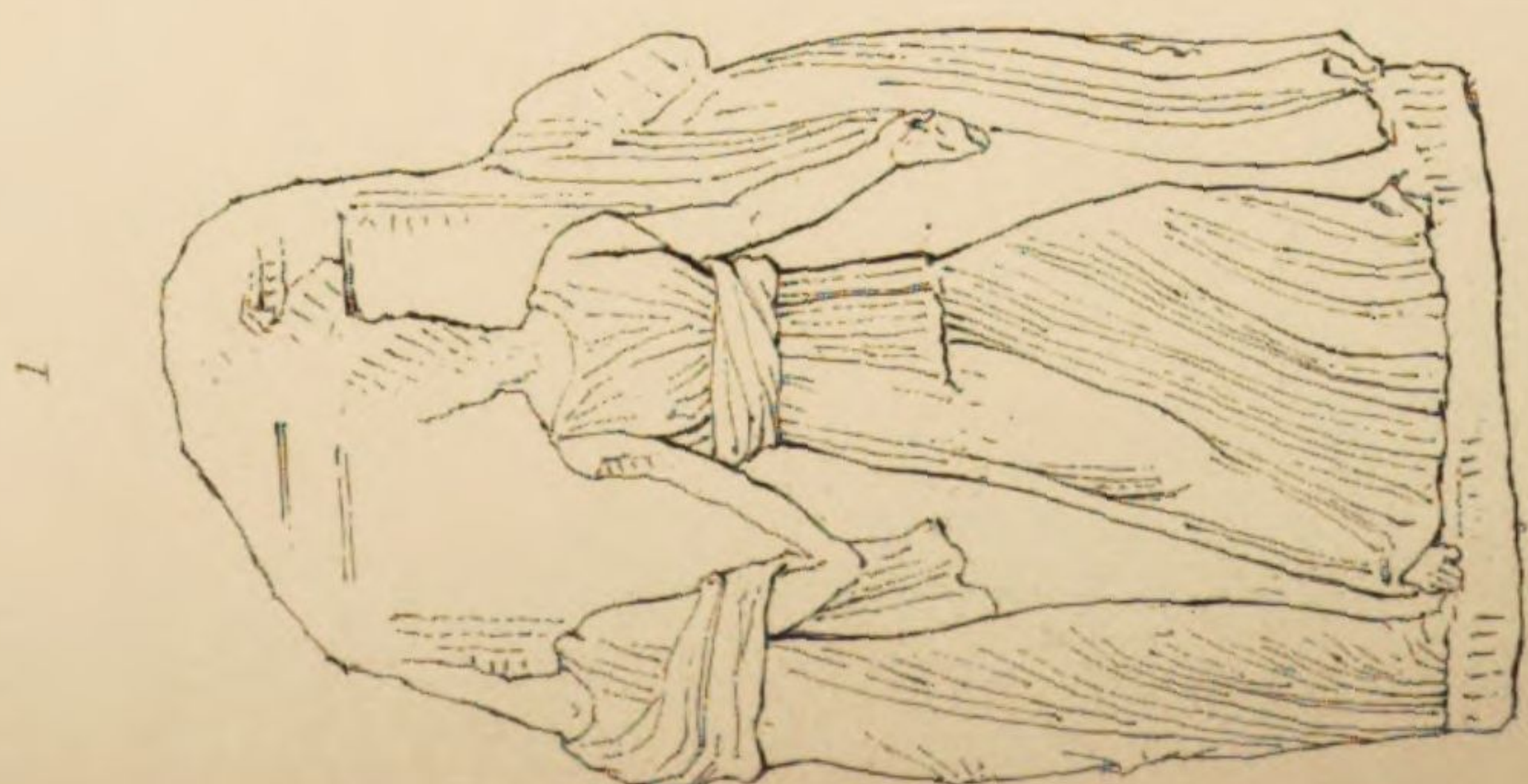
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4



3



1

H. Moses sculp.

H. Corbould del.

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PLATE XL

Fig. 1. Height 9 in. Diameter at the base 5 in. Old No. 124. New No. 337.

This small and somewhat elegant object is called by Visconti a small altar, but it may with more probability be considered as part of a candelabrum. It is circular, and is decorated with four female figures, who are dancing round it, while one of them is playing upon the lyre; her companions were, probably, supposed to be accompanying their movements with their voices. It is not improbable that the dance here represented may be of that description which was called emmeleia, all the evolutions of which were regulated by music and, generally, accompanied with the voice. The measure was in some degree dignified, the positions well arranged, and the attitudes graceful. The gestures and movements partook of the same character. The figures upon this monument are all clothed in long, full, chitons, with a peplus over it variously adjusted; in one of the figures the arms alone are bare, in another they are only partially exposed, and in the third they are entirely enveloped in the folds of the peplus, as we see them in the statues of Polyhymnia and Mnemosyne. The forms of the drapery indicate motion, but of that measured and decorous character which well accords with the chaste arrangement of the garments with which the artist has attired his figures. This is a very elegant little monument designed with taste, but not very laboured in execution.

Fig. 2. Height 10 in. Width about 6 in. each side. Old No. 112. New No. 330.

This is a fragment broken from one corner of some quadrangular object, perhaps an altar; what may have been its original



H. M. 10/10

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H. (Corbould) del.

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Fig. 2. Height 10 in. Width about 6 in. each side. Old No. 112. New No. 330.

This is a fragment broken from one corner of some quadrangular object, perhaps an altar; what may have been its original

dimensions, and how many figures may have been sculptured on each side, cannot now be ascertained. All that now remains are portions of two female attendants of Bacchus, engaged in the frenzied dance which characterized his followers. One of the figures is clothed in the chiton without sleeves, bound round the waist with the strophium, the upper part of which, being wide, has slipped down the right arm; the small peplus, which is floating behind her from the rapidity and vivacity of her movements, leaves exposed the form of her person. In her right hand she brandishes the thyrsus.

The other figure is attired with the same garments, but the chiton retains the decorum of the original adjustment; her peplus she has, herself, removed from her neck, and is waving it around her like a shawl, contriving to throw it into forms which may impart grace to all her motions. This monument has been very neatly executed, and the composition is exceedingly beautiful.

Fig. 3. Height 1 f. 1 in. Old No. 116. New No. 248.

This head which has been broken from a statue, has been that of a middle aged person, possibly a Vulcan or an Ulysses, for both those personages are represented with a conical cap similar to that which we perceive upon this head. The character of countenance which is assigned to those persons is so much the same, that some accompanying symbol is necessary to distinguish them. The same cap is generally placed by sculptors upon the heads of mariners, but we fancy we can perceive through all the mutilation of this fragment somewhat of an air of dignity, which induces us to suppose that it originally belonged to some statue of one of those superior characters rather than to that of a mere sailor. Of the two we prefer assigning it to Ulysses, as it does not appear to have as much of a family resemblance to Jupiter as ought to attach to the countenance of Vulcan.

Fig. 4. Height 9 in. Old No. 115. New No. 251.

This head appears to have been broken from a statue, and derives its interest from the extreme antiquity of its style and workmanship. The form of the features and the peculiar mode of treating them are evidences of an exceedingly early school of art, such as appears to have existed previous to the most ancient specimens of Athenian coins, themselves of high antiquity, on which the head of Minerva was probably copied from some statue of great celebrity. The forms of the mouth and eyes, and the position of the ear correspond with those upon the coins; and so also does, in some degree, the adjustment of the hair. This latter, especially in those portions which appear below the ear, very strikingly resembles the Egyptian character of head-dress; and if Grecian art derived its origin from Egypt, its earliest efforts would, probably, be distinguished by those peculiarities which characterize the head before us, where we have features and costume just beginning to escape from the bondage of Egyptian coldness and want of life.

The first part of the paper is devoted to a general consideration of the subject, and to a statement of the objects of the present inquiry. The second part contains a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The third part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The fourth part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The fifth part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The sixth part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The seventh part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The eighth part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The ninth part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other. The tenth part is devoted to a description of the various species of the genus, and a statement of the characters which distinguish them from each other.

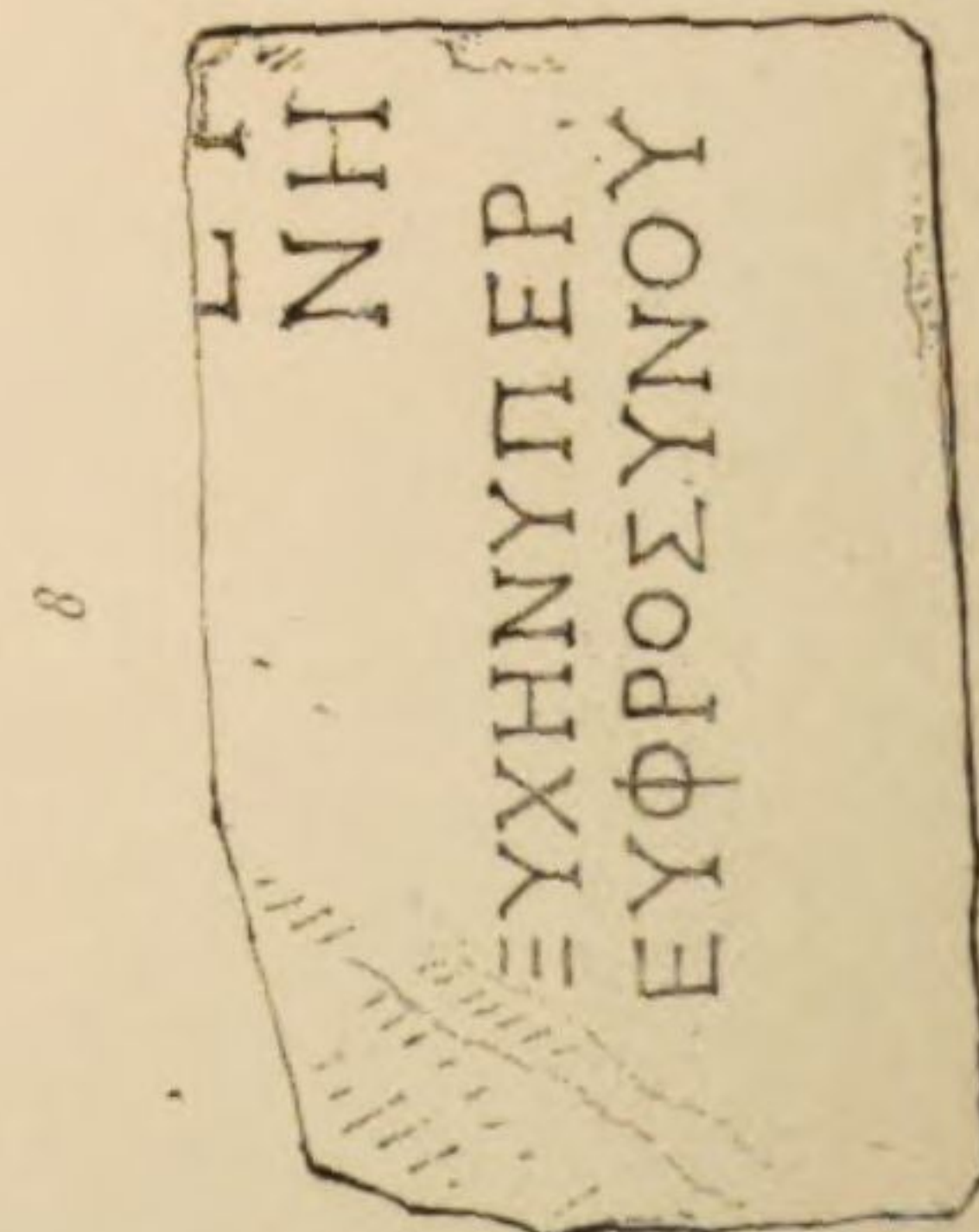
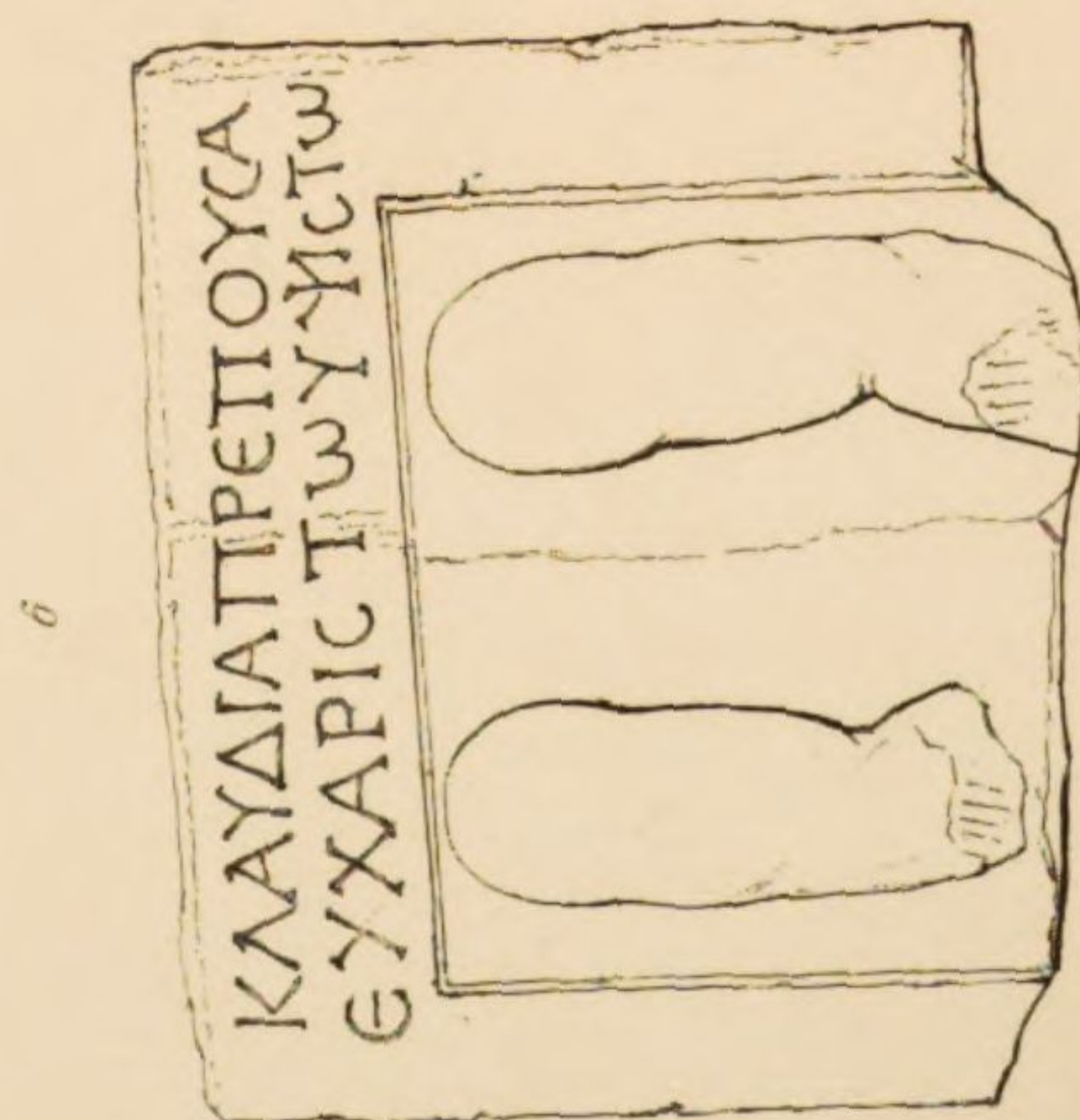
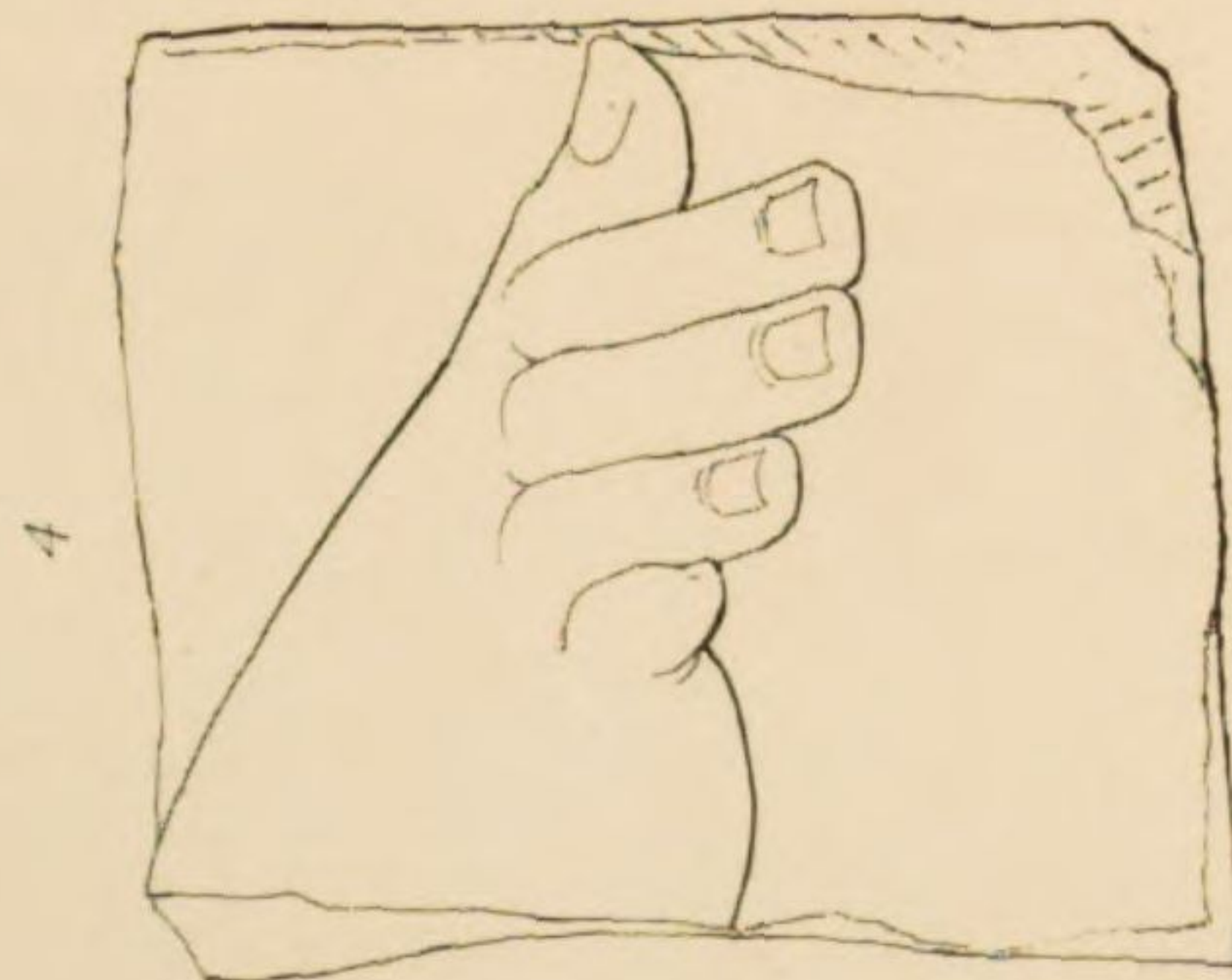
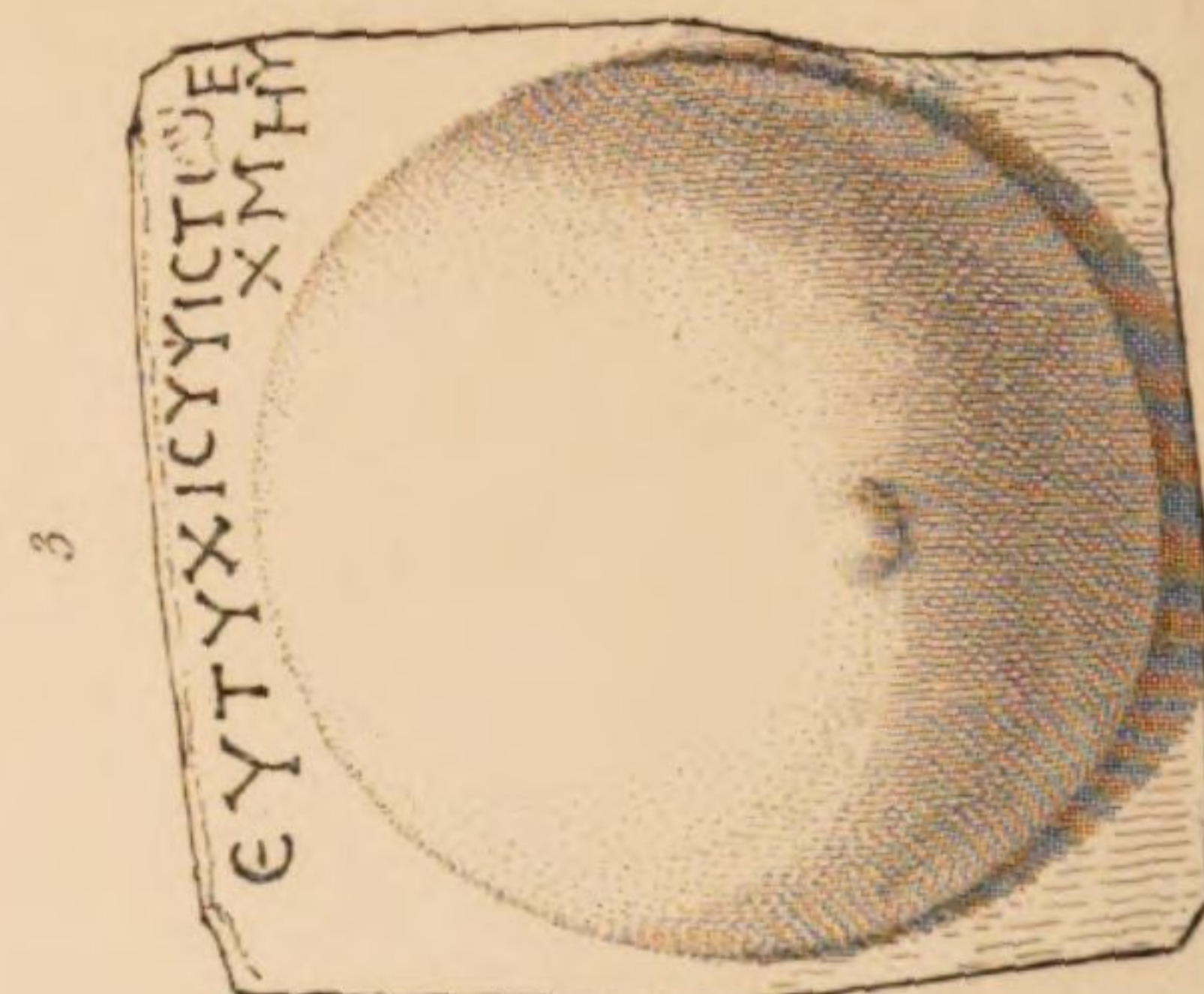
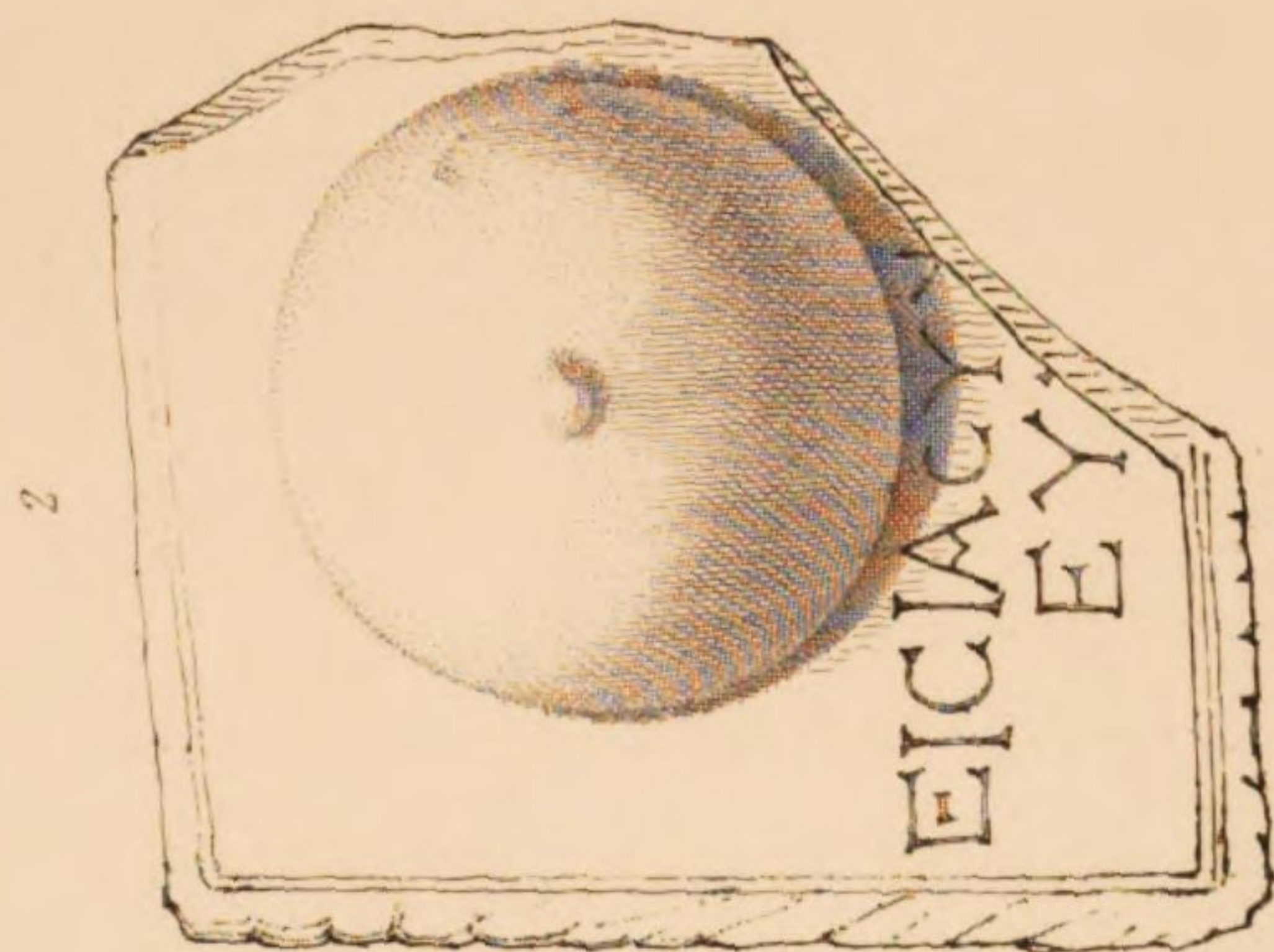
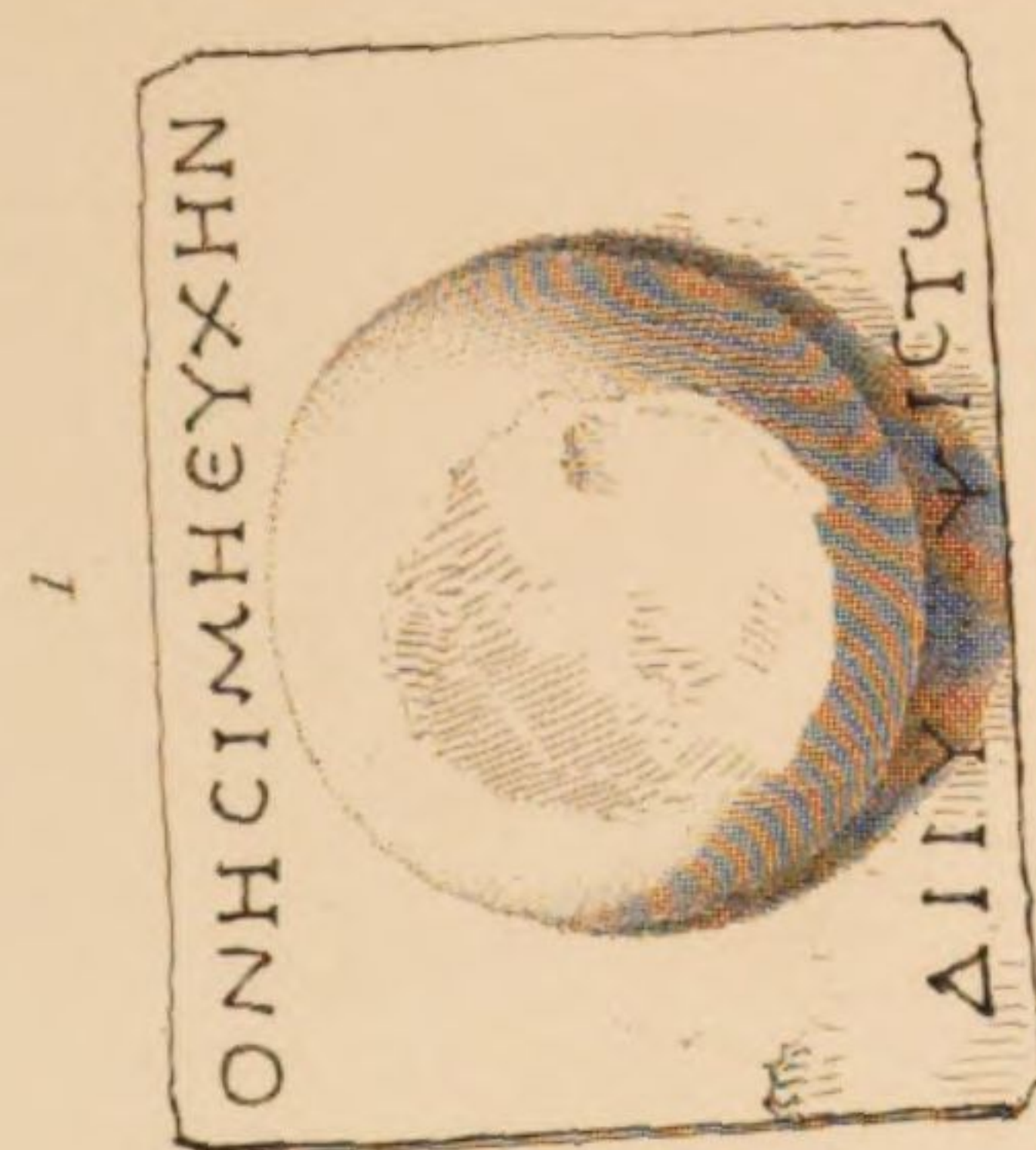
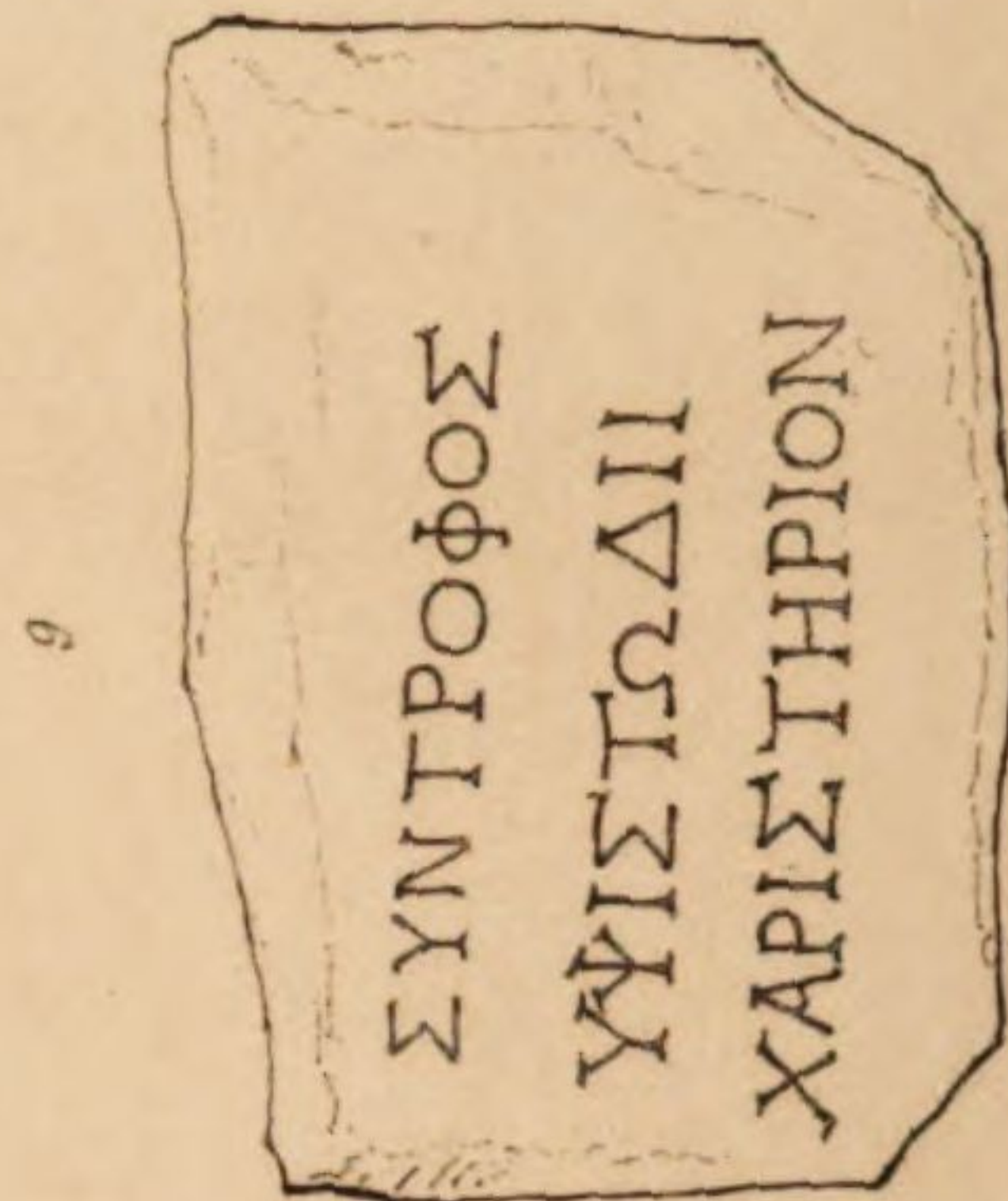
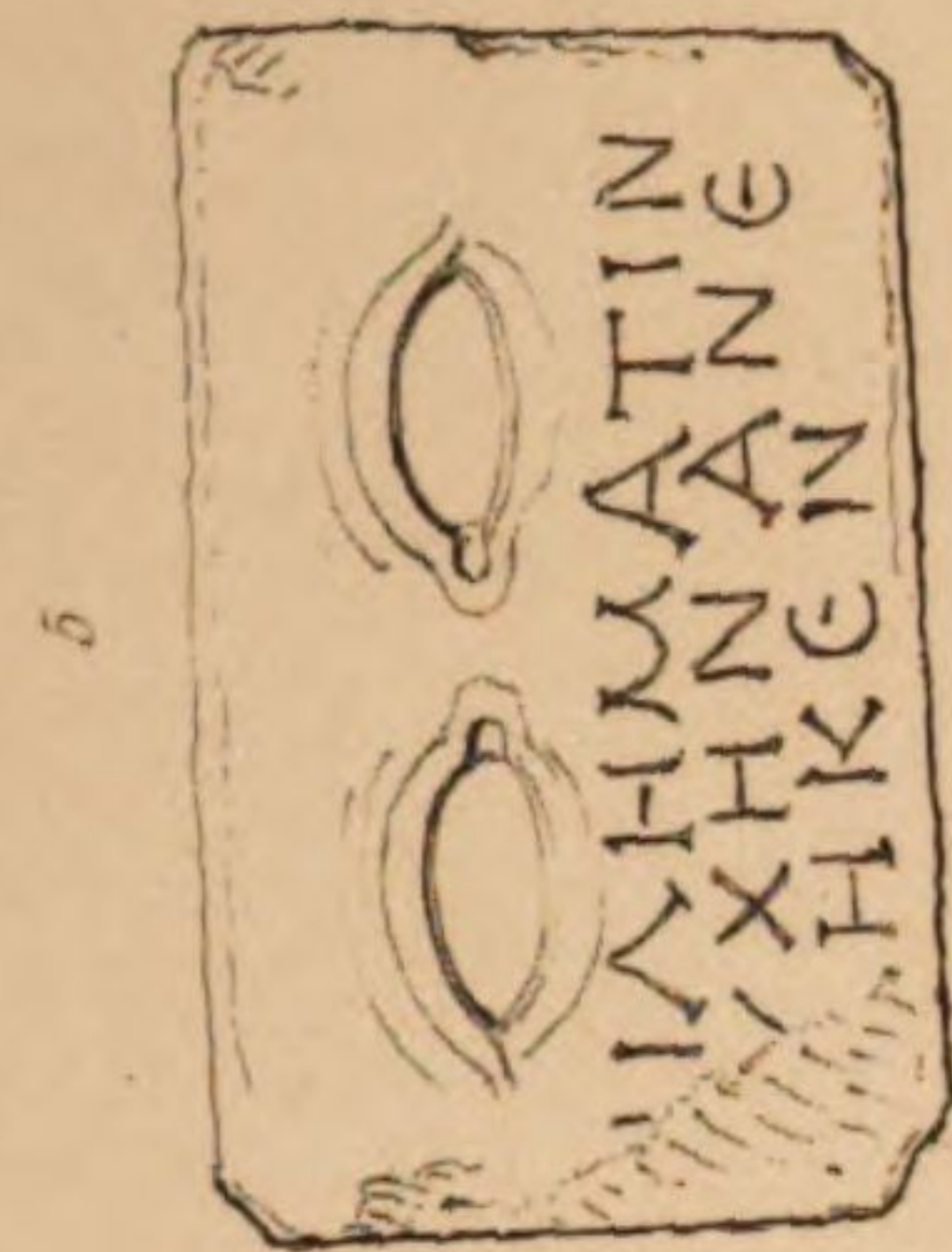


PLATE XLI

VOTIVE OFFERINGS.

This plate contains specimens of the kind of votive tablets, or *tabulae votivae*, which the Romans were accustomed to suspend or affix to the walls of their temples, and other suitable edifices. Votive tablets frequently consisted of inscriptions only, sometimes recording merely the name of the offerer, or of the divinity to whom they were dedicated, without specifying the occasion; but not unfrequently the inscription was accompanied by a representation of the calamity suffered or threatened, for escape from which the grateful memorial was erected to the divinity whose propitious influence was supposed to have effected the deliverance. In cases of recovery from sickness, after the cure of any malady, the part which had been affected was represented upon the tablet, either by painting or by sculpture, accompanied generally by the name of the convalescent, or of some relation, and of the divinity to whom the offering was dedicated. These tablets were sometimes the pure offerings of gratitude for blessings already conferred, but more frequently, perhaps, in discharge of a vow made under the influence of fear and pain, while danger was actually impending, or disease inflicting tortures. The specimens upon this plate exhibit only the name of Jupiter, the most high, as the divinity to whom these tablets were dedicated, but they were all found in one spot which was most probably consecrated to him, while others, elsewhere discovered, would bear the name of the divinity within whose precincts they have been deposited. Every votary had his patron upon whose assistance he relied, and whose favour he invoked; influenced in his choice by his profession or pursuit, as certain deities were supposed

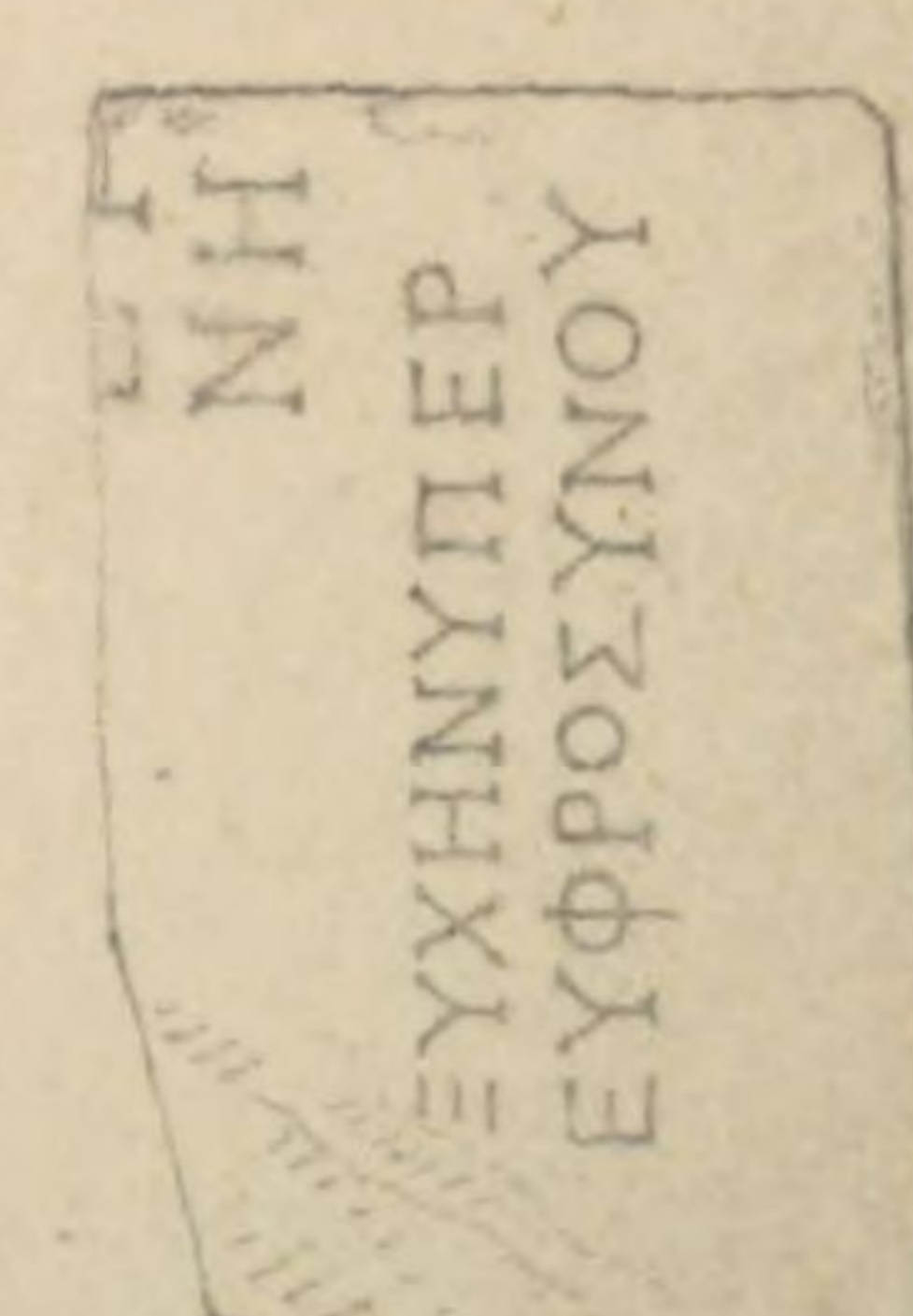
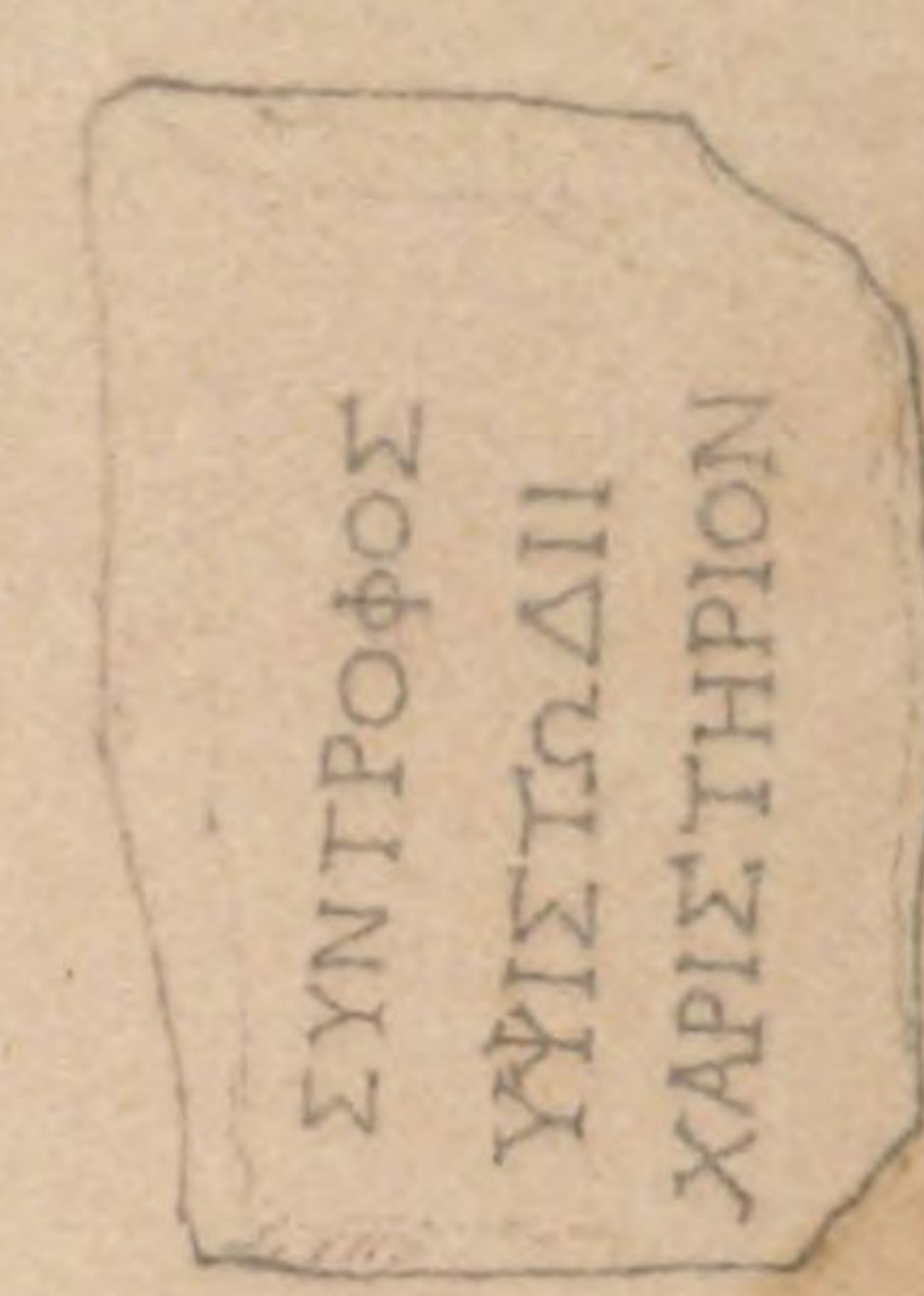
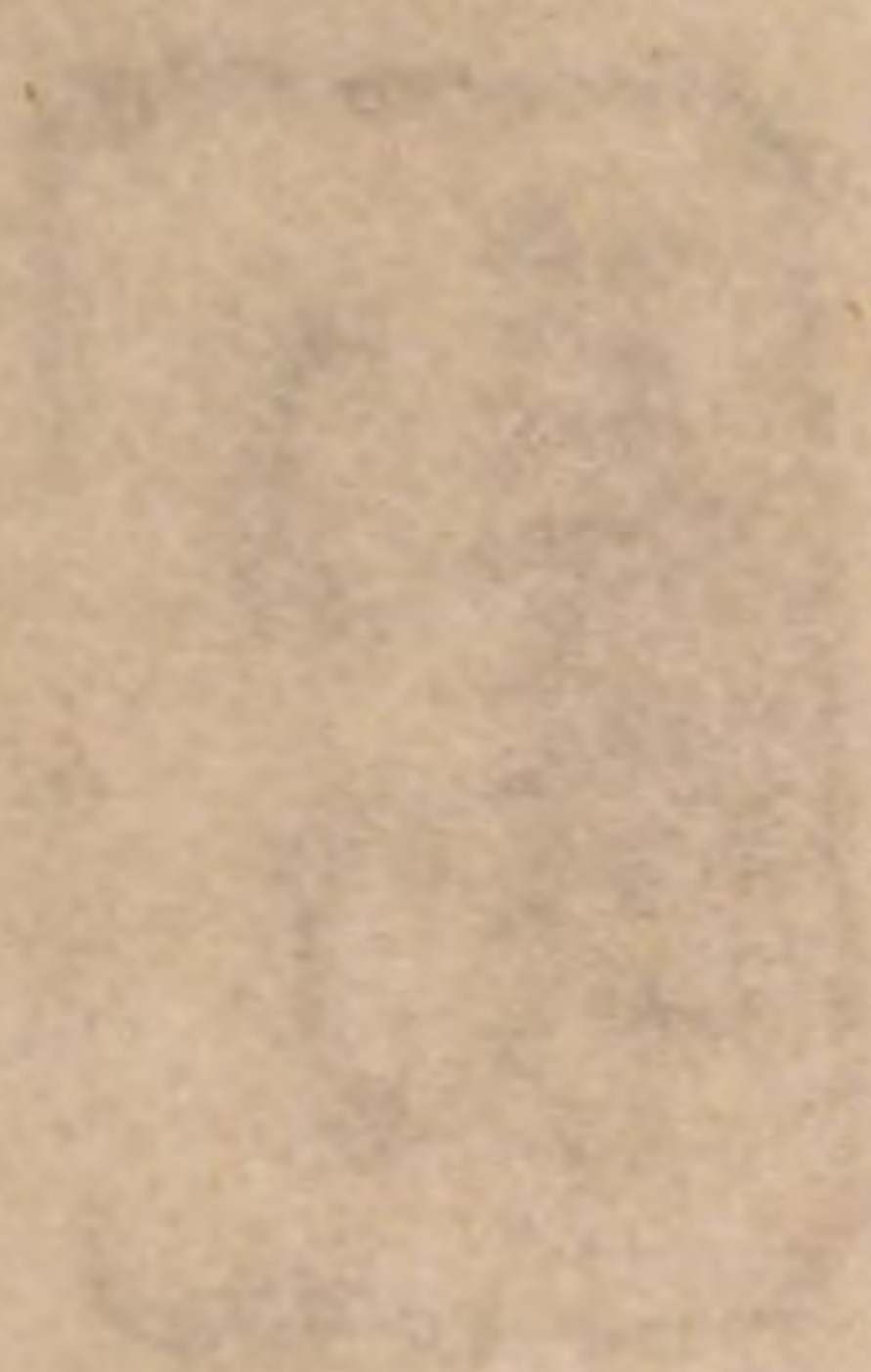


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to take peculiar occupations under their especial protection, or by the place of his nativity or his residence, as particular deities received a more extended worship in some districts than in others. No better illustration of this practice of the ancients can be required than that afforded by the superstitions of the Church of Rome, where favourite saints are selected for worship by their votaries as the patrons of particular trades and occupations, or of specific localities; and candles are burned, offerings made, and representations and models of diseased limbs suspended around the shrines of those statues to which peculiar efficacy is ascribed.

The specimens exhibited in this plate were all found at Athens, in cavities or recesses cut in the face of the rock on either side of the Bema on the Pnyx. One of these cavities is much larger than the rest, and is conjectured to have contained the statue of Jupiter, to whom they are dedicated. They were first discovered when the earth, which covered and concealed the steps leading to the Bema, was removed under the direction and at the expense of the Earl of Aberdeen.

Fig. 1. Height 5 in. Width 6 in. Old No. 249. New No. 211.

A representation, in high relief, of a female breast, with the inscription $\text{ONHCIMH } \epsilon \text{YXHN } \Delta \text{II } \Upsilon \Psi \text{ICT} \omega$, intimating that it was affixed and dedicated to Jupiter, the most high, by Onesime, in discharge of a vow, made by her, probably, when suffering under some disease of the part represented. Jupiter was worshipped in several places, under the name of Zeus Hypsistos; Boeckh, No. 497. mentions Thebes,¹ Olympia and Corinth, from which place Corcyra received the same modification of this divinity, and these votive tablets may be produced as evidence that he was worshipped at Athens also under the same title. They are all

¹ Temple of Zeus Hypsistos, at Thebes, Paus. B. ix. ch. 8. At Corinth, in the open air, was a statue of Jupiter, bearing the same title, Paus. B. ii. ch. 2.

of an inferior class of workmanship, and the forms of the letters and characters of the names upon some of them prove that they are productions of different periods, chiefly Roman, and of rather a late date.

Fig. 2. Height 6 in. Width $5\frac{1}{2}$ in. Old No. 247. New No. 209.

Similar to fig. 1. but inscribed

EIC IAC YΨICTΩ.

EYXHN.

Eisias dedicates this vow to the highest; the name of Jupiter being omitted as unnecessary. The locality of the sacred precincts would sufficiently point out the deity to whom the object was dedicated, and the title of "the highest," was ascribed to Jupiter alone. The square form of the E is not usual where the sigma is written with the rounded form C.

Fig. 3. Height 8 in. Width $6\frac{1}{2}$ in. Old No. 245. New No. 210.

This is similar to the two preceding, but inscribed

ΕΥΤΥΧΙC YΨICTΩ Ε

XIIH Y

Eutythis dedicates this vow to the highest. There cannot be any doubt of the word EYXHN having been intended, though the carver has blundered the letters in form as well as in position. The last letter is clearly written H, and the one before it is so formed as to have been mistaken for M.

Fig. 4. Height 7 in. Width 6 in. Old No. 253. New No. 217.

This, like the preceding, has been doubtless a votive offering, dedicated, as we may suppose from the locality where it was discovered, to Jupiter, in grateful commemoration of some cure performed upon a foot, which, as will be perceived from the sculpture, must have been very much distorted. It had probably, like the rest, a dedicatory inscription, which has been broken off and lost.

Fig. 5. Height $3\frac{1}{2}$ in. Width $5\frac{1}{2}$ in. Old No. 251. New No. 214.

Upon this votive offering are represented two eyes, and on the ball of the left appear two deep incisions, from which we may conclude that it was to record the cure of some malady in that part that this tablet was placed by the votary, who upon the stone is called ..ilematin, probably for Philemation, the Φ having been broken off, and the O omitted from carelessness.

ΦΙΑΗΛΑΤΙΝ
ΕΥΧΗΝ ΑΝΕ
ΘΗΚΕ Ν

Fig. 6. Height $6\frac{1}{2}$ in. Width $7\frac{1}{2}$ in. Old No. 248. New No. 215.

Upon this tablet, when entire, were represented two arms, which have the appearance of being distorted, but the hands and wrists have been broken off. The inscription reads

ΚΛΑΥΔΙΑ ΠΡΕΠΟΥΣΑ
ΕΥΧΑΡΙΣΤΩ ΤΩ ΥΨΙΣΤΩ

Claudia Prepusa, grateful, to the highest. The name clearly shews this tablet to have been erected by a member of a Roman family, but the exact import of the inscription has given occasion to some doubts and discussions. Boeckh, No. 502. once thought that it ought to be read *εὐχαρίστω*, in reference to the beneficence of Jupiter in relieving the patient from her malady; but he afterwards proposed *εὐχαρίστῳ*, that is, I, Claudia Prepusa, profess my gratitude to the most high. But as inscriptions of this kind usually run in the third person, and as we do not recollect to have seen any one in the first person, we venture to differ from that distinguished scholar, and to propose the reading of it as above. ΕΥΧΑΡΙΣΤΩ is occasionally used in the sense of grateful, and epithets applied to the votary are found in inscriptions. The following Athenian inscription, given by Boeckh, No. 496., appears to be a satisfactory illustration of the reading we have proposed.

Βενδιδώρα Ζήνωνος θυγάτηρ εὐχαμένη ἀνέθηκε τῇ θεῇ.

Fig. 7. Height 9 in. Width 8 in. Old No. 250. New No. 218.

This tablet presents the lower part of a face, but we do not perceive any marks or peculiarities to indicate the exact seat or nature of the disorder for the cure of which this offering was made. The inscription shows that the votary was a Roman, and reads as follows,

TEPTIA ΥΨΙΣΤΩ
ΕΥΧΗΝ.

The workmanship of this piece is superior to that of most of the others, and is probably of or about the time of Hadrian.

Fig. 8. Height 4 in. Width 6 in. Old No. 241. New No. 213.

The representation of the part affected with disease, if it ever formed a part of this tablet, has been broken off and lost; the inscription reads

NH
ΕΥΧΗΝ ΥΠΕΡ
ΕΥΦΡΟΣΥΝΟΥ

An offering on account of Euphrosynos; the letters which appear above were probably the termination of the name of the votary, which may perhaps have been Euphrosyne, as the only two letters of which parts remain appear to have been ΣΥ.

Fig. 9. Height 4½ in. Width 6 in. Old No. 252. New No. 212.

From this tablet also the representation of the afflicted part appears to have been broken off. The inscription reads

ΣΥΝΤΡΟΦΟΣ
ΥΨΙΣΤΩ ΔΙΙ
ΧΑΡΙΣΤΗΡΙΟΝ.

Syntrophos offers to the most high Jupiter an offering of gratitude. From the use of the word ΧΑΡΙΣΤΗΡΙΟΝ it would appear that this tablet was not offered in performance of a vow, but in testimony of gratitude after a blessing bestowed.

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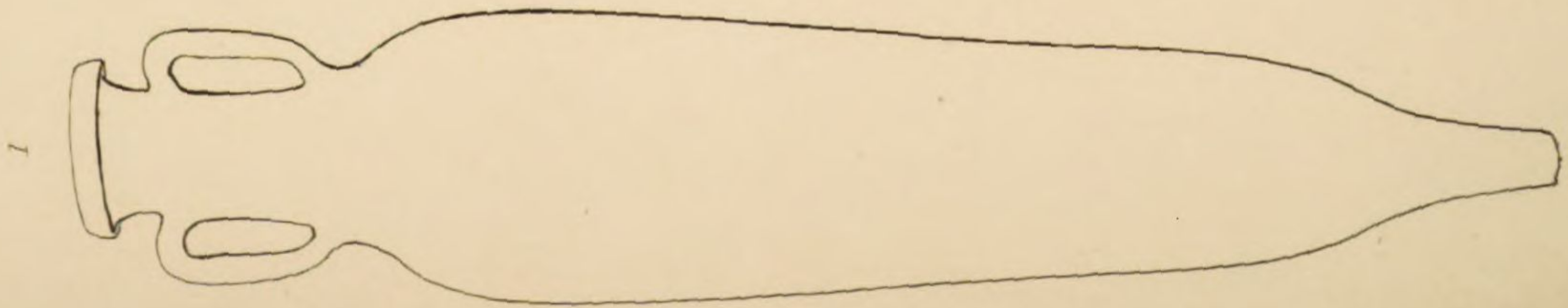
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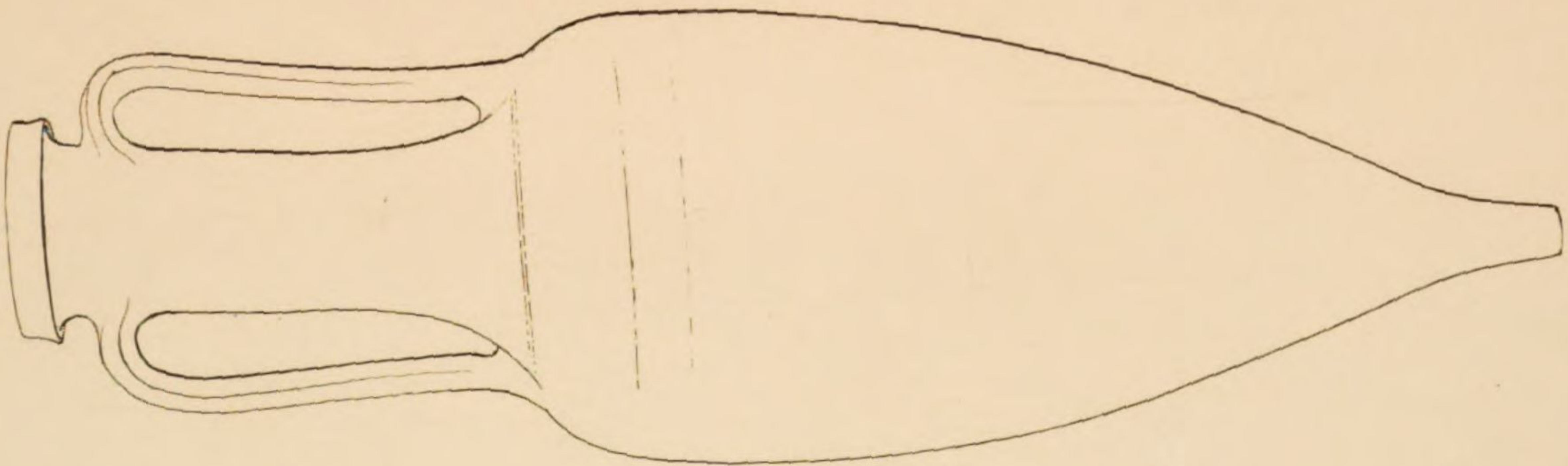
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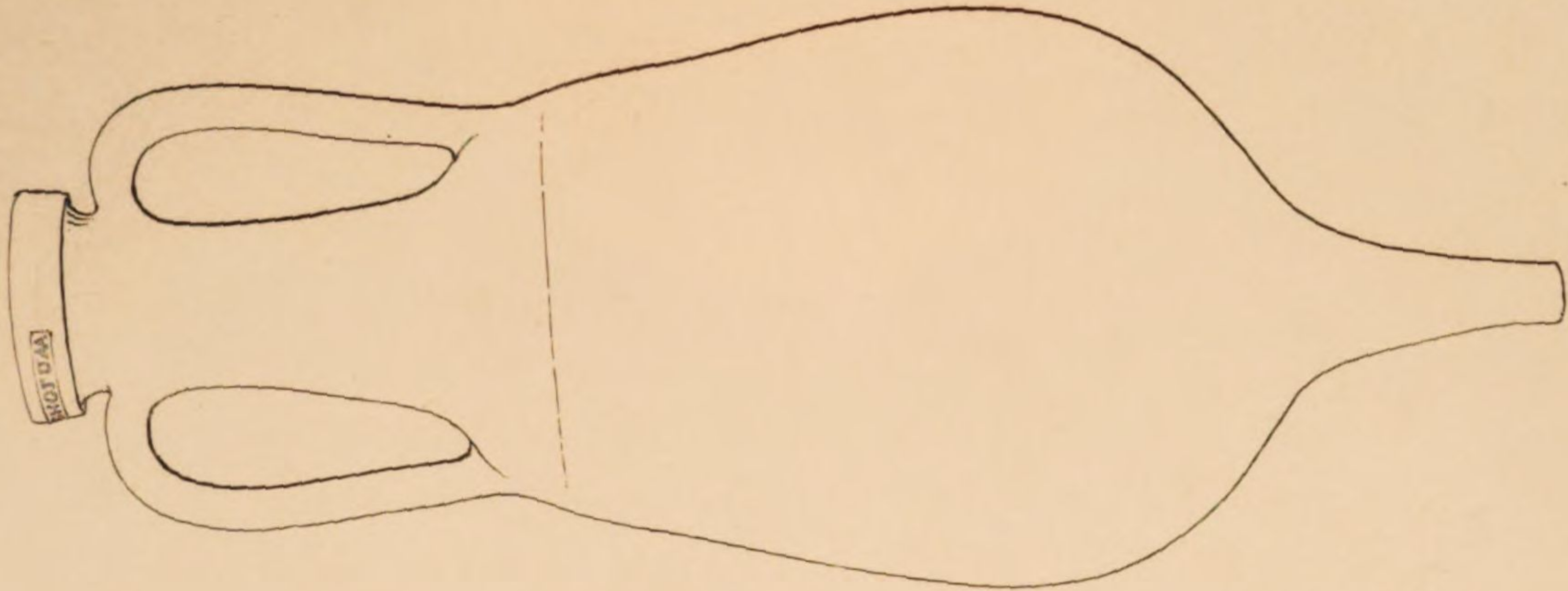
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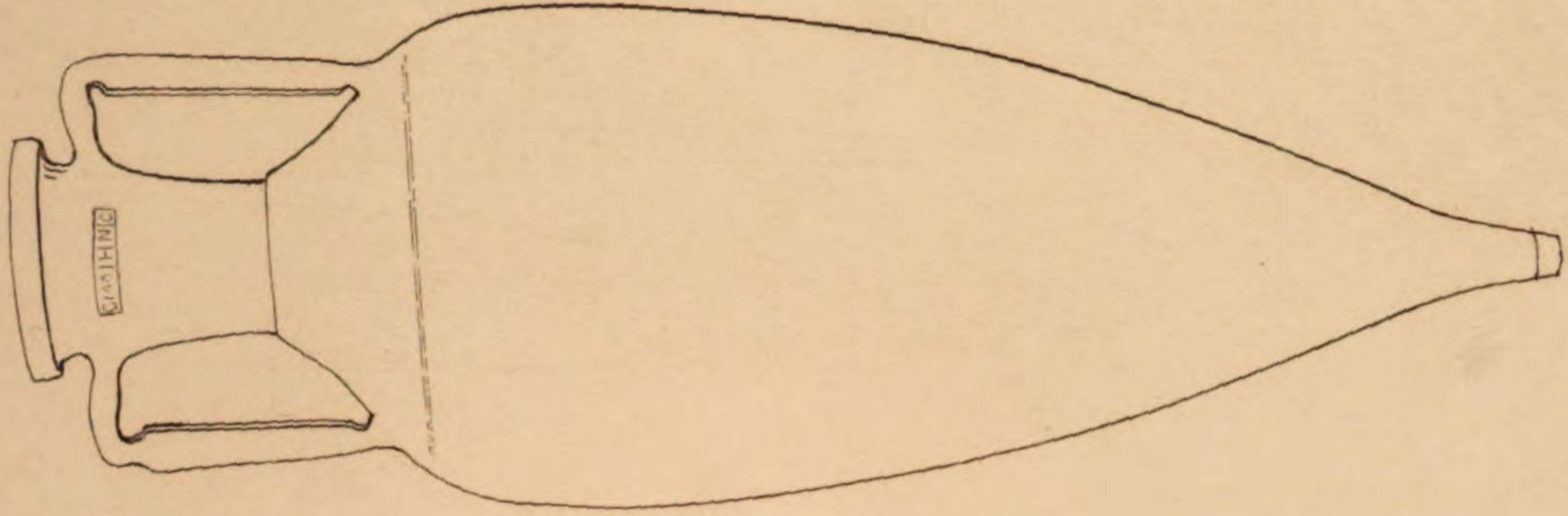


PLATE XLII

Upon this plate are represented four amphorae or wine vessels, brought from Athens by the *Scott & Sons*. They are of various forms and dimensions.

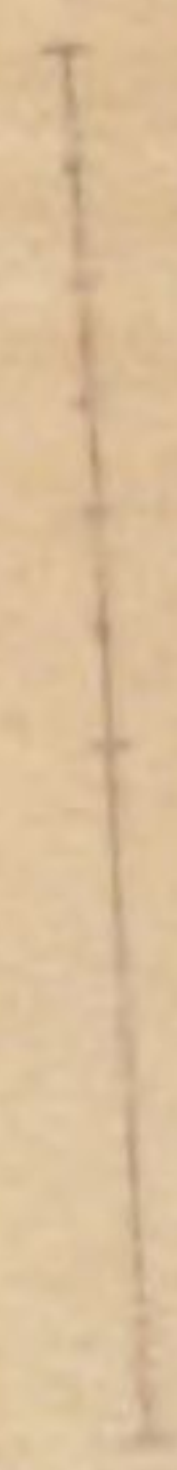
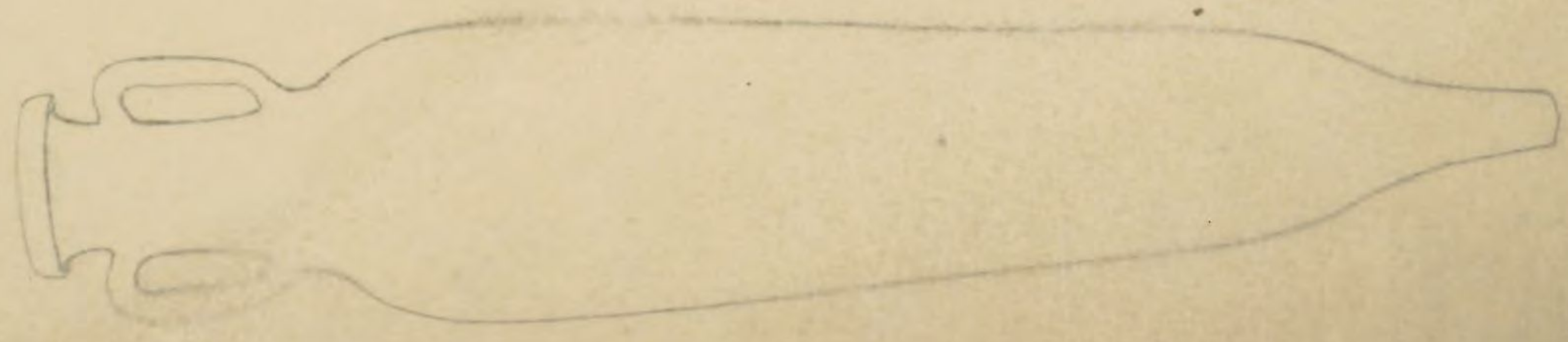
Fig. 1. is three feet one inch high, and contains eight quarts, Imperial measure.

Fig. 2. is three feet six inches high, and contains twenty-four quarts.

Fig. 3. is three feet four inches high, and contains thirty-one quarts and one pint.

The form is unusual, swelling out towards the base instead of tapering towards the point, after the ordinary manner. It is stamped upon the outer edge of the orifice with letters which appear to read *GHOT DM*, the last letter having a cross through the middle, and probably intended for *AM*. From this it appears that these Amphorae, though found at Athens, were of Roman manufacture, or at least made by a Roman workman.

Fig. 4. is three feet two inches high, and contains twenty-seven quarts. It is of the usual form.



London, Published August 1841, by the Trustees of the British Museum.

of the British Museum.

PLATE XLII.

Upon this plate are represented four Amphoræ or wine vessels, brought from Athens by the Earl of Elgin. They are of various forms and dimensions.

Fig. 1. is three feet one inch high, and contains eight quarts, Imperial measure.

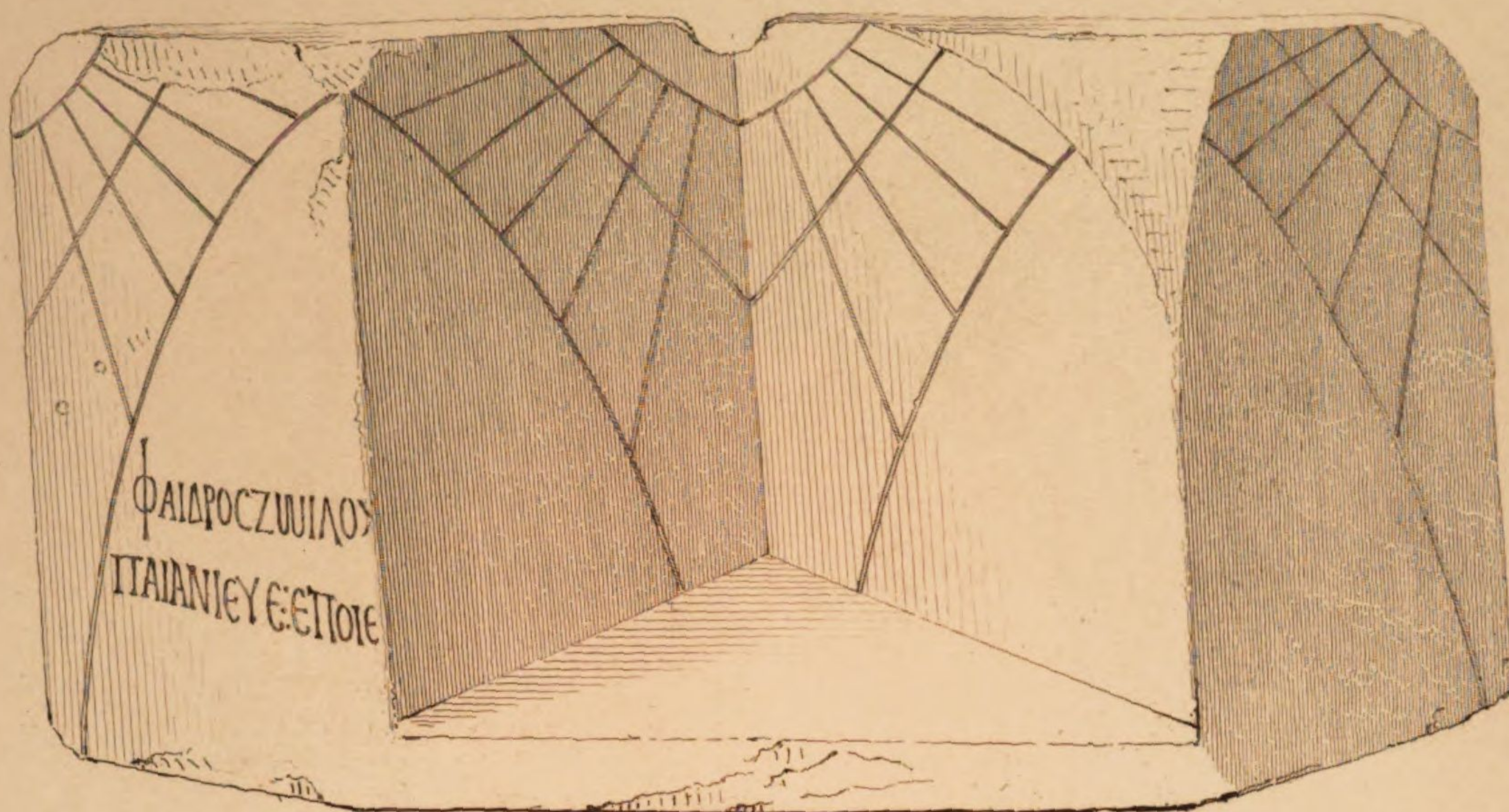
Fig. 2. is three feet six inches high, and contains twenty-four quarts.

Fig. 3. is three feet four inches high, and contains thirty-one quarts and one pint.

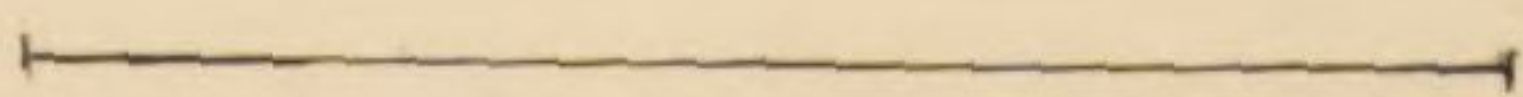
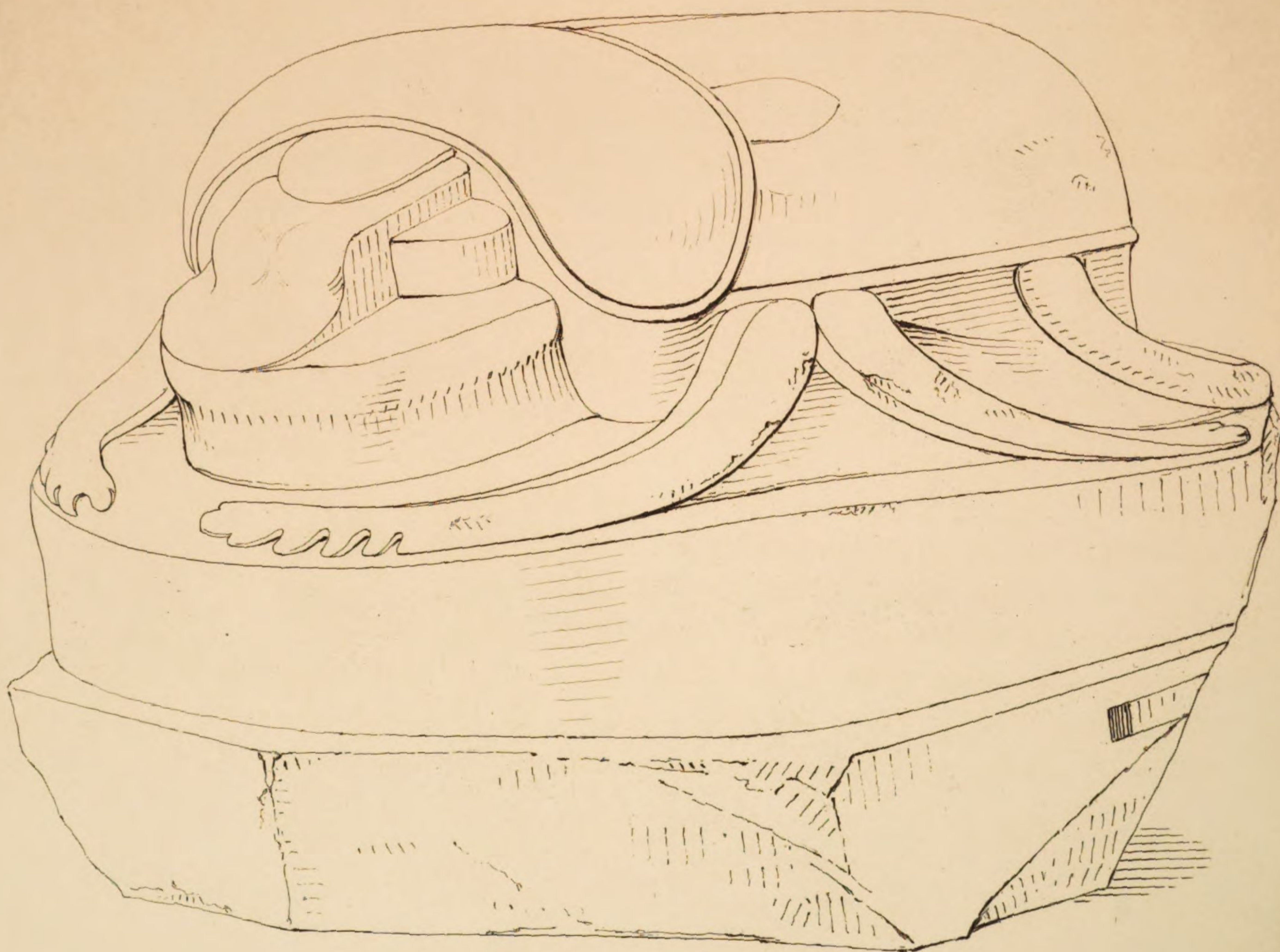
The form is unusual, swelling out towards the base instead of tapering towards the point, after the ordinary manner. It is stamped upon the outer edge of the orifice with letters which appear to read GHOSDM, the last letter having a cross through the middle, and probably intended for AM. From this it appears that these Amphoræ, though found at Athens, were of Roman manufacture, or at least made by a Roman workman.

Fig. 4. is three feet two inches high, and contains twenty-seven quarts. It is more of the usual form.

1



2



H. Corbould del.

H. Moses sculp.

Plate III



London, finished August 1841, by the Trustees of the British Museum.

A. Head for

PLATE XLIII.

Fig. 1.

SUN DIAL.

Height 1 f. 8 in. Length 3 f. 3 in. Old No. 285. New No. 186.

The first notice we have of this Sun dial is by Dr. Spon, who, in the account of the visit made to Athens by Sir George Wheeler and himself in 1675, mentions having seen it in the court of a church called the Panagia Gorgopiko.¹ It is in the form of a book open in the middle, and the dials are marked on the two expanded pages, and on what may be considered as the edges of the leaves. The back of the book is projecting and well rounded, the sides are ornamented with a raised border round the edge, and a large expanded rose in the centre; from whence we may conclude that this dial was erected in some open court, or at least where it could be viewed on all sides. It has been said that it was taken from the Acropolis, but there does not appear to have been any foundation for the report; we know nothing more about it than that it was seen by Spon in the court of the church, but under what circumstances, whether in a position where it could have been used, or lying about as an object of antiquity, many of which appear to have been collected together in this building, he nowhere informs us. Upon the external or western face is an inscription which informs us that the dial

¹ Voyage d'Italie, de Dalmatie, de Grece, &c. Lyons, 1678, vol. ii. p. 219, and Inscriptions No. 118.

was constructed by Phædrus of Pæania, the son of Zoilus.

ΦΑΙΔΡΟΣ ΖΩΙΛΟΥ
ΠΑΙΑΝΙΕΥΣ ΕΠΟΙΕΙ

The date of this interesting monument can be conjectured only from the forms of some of the letters in the inscription; the round C and E and the small ω, were only late introductions, and this dial cannot, with such marks upon it, be assigned to any earlier period than the time of Hadrian, and it was probably executed some years later.

A dissertation upon this dial was communicated by Delambre to Visconti, and was published by him in his Memoir upon the Sculptures which belonged to the Parthenon, to which the scientific reader is referred. It is only necessary to remark that the lines which appear upon the plate to be imperfect, and are stated to be so by M. Delambre, who had not an opportunity of examining the stone itself, were originally complete, and traces sufficient to ascertain their actual existence still remain.

Fig. 2.

SCARABÆUS.

Height 2 f. 9 in. Length 5 f. Width 3 f. 10 in. No. 74. in the Egyptian saloon.

This large scarabæus is of dark granite, and was brought from Constantinople by Lord Elgin. There can be little doubt that this great object, a prevalent symbol in the Egyptian mythology, was at some time transported from Egypt; but when, by whom, or for what purpose, there are not any means of ascertaining. Rome had, under the earlier emperors, been the depository of works of art and objects of curiosity obtained both from Greece and Egypt; and when the seat of empire was removed to Constantinople, the desire of collecting such works

continued, and this city became enriched with various foreign monuments. This object is chiefly remarkable for its size; for it is rude and coarse in workmanship, resembling but imperfectly any object in nature, and quite devoid of any beauty.

continued, and this city became enriched with various
monuments. This city is chiefly remarkable for its size; for
it is more and more in workshop, resembling not so much
any object in nature, and quite devoid of any beauty.

F. J. BEER
kgl. Hofbuchbinder
MÜNCHEN
Lederergasse N. 25.



Combe, Taylor,

A description of the collection of ancient marbles in the British Museum
with engravings

Bd.: 9

London (1842)

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